BACH
CARMEL BACH FESTIVAL

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Carmel Bach Festival
Founded in 1935 by Dene Denny and Hazel Watrous

Sandor Salgo
Music Director and Conductor

Please Note
No photography or recording permitted

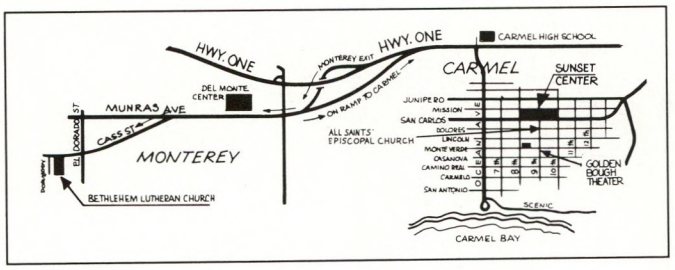
No Smoking
shall be permitted within any part of Sunset Center Theater, including stage, backstage and foyer. By order, City of Carmel-by-the-Sea.

Latecomers
will not be seated while the performance is in progress.

1989 Carmel Bach Festival
July 17 - August 6

Handicapped Access
to Sunset Center Theater is available.

Carmel Bach Festival
P.O. Box 575
Carmel, California 93921
(408) 624-1521



Sandor Salgo

Music Director and Conductor

"Again and again, the genius of Bach finds its proper instrument in Salgo."

Sandor Salgo has been Music Director and Conductor of the Carmel Bach Festival, with increasing acclaim, since 1956. A native of Hungary, Mr. Salgo began his career as a pupil of Fritz Busch and George Szell. He has conducted extensively in Europe including several times at the Deutsche Stattsoper in Berlin. His last tour in September, 1978, included two Mozart operas in Berlin, recording for the Radio Freie Sender in West Berlin, and touring with the Weimar Kammerorchester. He has served as guest conductor of several European orchestras, the National Symphony Orchestra of Mexico, the San Francisco Symphony, San Francisco Spring Opera, the Vancouver Festival, the Royal Philharmonic Orchestra of London, and the Salt Lake City Symphony.

Maestro Salgo received the Lloyd W. Dinkelspiel Award "for outstanding service to undergraduate education" at Stanford University where he was music director of the Stanford Opera Theater and Stanford Symphony Orchestra. He also received the Norman Fromm Citation from the College of Notre Dame in Belmont for contributing "significantly to the musical life of the San Francisco Bay Area." His most recent award, a Chevalier of the National Order of Arts and Letters from the French goverment, honored Maestro Salgo for "his great contribution to French music in California." Presently, Mr. Salgo is music director and conductor of the Marin Symphony.

In the words of San Francisco Bay Area critics, Mr. Salgo is a "deft, sympathetic conductor" with "an unsurpassing sense of what Bach is up to." Rarely has one man made a greater impact upon the evolution and development of a musical institution than has Maestro Salgo during his 32 seasons with the Carmel Bach Festival.

President's Message

Anne Fratessa Scoville, *President, Board of Directors*

Welcome to the Carmel Bach Festival. Each summer the natural beauty of the landscape, the traditional hospitality of the people, and the artistry of Festival musicians combine to provide an aesthetic experience which would be difficult to surpass anywhere. We hope that you will feel the special attraction of Bach in Carmel and become a member of the Festival Family, returning each year to share the magic.

You may wonder what could match last year's 50th celebration. The answer is waiting for you in our program which combines masterpieces traditional to our Festival with lesser known, smaller works to surprise and delight you. The Mission Concert, entitled, "Music from the Chapel of the Esterházy Palace," and the fully staged opera, *Fidelio,* promise to be highlights this year.

The Festival tradition of presenting the work of J.S. Bach, his predecessors, contemporaries and his musical heirs, is supported year round by the efforts of Maestro, staff, board, and the tireless energy of hundreds of volunteers. They will continue to succeed in their quest for excellence dependent on the extent to which each of you recognizes the financial needs of the Festival. Our appeals have reached many hearts in the past and we hope you will remember the many different giving opportunities now available which may have special interest for you. Your generous support is our insurance for the future.

Tonight, however, is for pleasure and the appreciation of excellence. Come, enjoy the music.

Anne Fratessa Scoville
President, Board of Directors

Golden Chairs

A commitment to continued excellence.

Inspired by the first 50 seasons – Dedicated to the next 50 seasons.

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ORCHESTRA CHAIR
The 1987 Carmel Bach Festival Board of Directors

Gifts are made to the endowment fund in support of specified chairs.

History of the Carmel Bach Festival

When the lights go down for the first performance of the 1988 Carmel Bach Festival, the 51st season will begin. The Festival has grown and changed over the years, while continuing to celebrate the works of Johann Sebastian Bach and his contemporaries and musical heirs. Today, it is a three week festival consisting of concerts, recitals, lectures and symposia. The *B Minor Mass* or one of the two *Passions* alternates each year in the program and there is an opera as well as cantatas, orchestral works, and the special programming and pageantry of the Carmel Mission Basilica performance. The Festival has both an imported chorale and a local chorus, as well as an orchestra drawn from all over the world and noted vocal and instrumental soloists.

The full-grown Festival of today is the mature form of the infant musical offering created in 1935 by Dene Denny and Hazel Watrous. Dene Denny was the musician of the two, while Hazel Watrous was more involved in the plastic arts; yet whatever one woman was interested in, the other supported, and their two spiritual children, the Carmel Bach Festival and the First Theater in Monterey, are still flourishing institutions of the Peninsula.

The first Carmel Bach Festival was planned, probably at a Carmel Music Society meeting, in response to the enthusiasm for a performance of Bach at one Carmel concert. Denny and Watrous produced four days of concerts at the Sunset School Auditorium and the Carmel Mission Basilica with Ernst Bacon as guest conductor. From the outset the founders published their intention to have an annual event and they succeeded except for a gap of three years during the Second World War. Because the 1930's were not a time of grants and government sponsorship of the arts, Denny and Watrous had to dip into their own pockets to make up the inevitable shortfalls over the early years. In doing so they began a tradition of private financial support that has sustained the Festival and allowed it to grow. The "Golden Chair" endowment plan is continuing that tradition to build for the future.

Dene Denny and Hazel Watrous, Carmel, CA 1928

The first Festival also established the principle of having free lectures. They were held at the Denny Watrous Gallery — the building that has most recently been the Studio Theater on Dolores Street. The Sunday concert was at the Carmel Mission Basilica, though the use of that church lapsed for many years until Maestro Salgo reinstituted it. From the first the heralding brass — a quartet all from one family named Stewart — played before the concerts. In the early days there was a strong community feeling to the Festival and smaller compositions and selections from cantatas were presented because most of the musicians were amateurs.

Edward Haug, trumpet and two other early members of the Tower Music.

Sacha Jacobinoff conducted the second Festival and Ralph Linsley was the pianist. Linsley remained the backbone of the Festival until his retirement after the 1981 season. The fourth annual Festival established Gastone Usigli as conductor in 1938 and Alfred Frankenstein of the S.F. Chronicle lectured; both men lasted as participants for many years — Usigli lasted until 1956 and Frankenstein until 1962. Also in 1938 a shortened version of the *B Minor Mass* was given at the Mission and was broadcast nationally over the NBC blue network on the radio. In 1939 the compositions of Bach's sons were added to the program, and organ recitals were first given at All Saints' Church. In 1940, the same year as the reopening of the First Theater, the Festival was expanded to a full week. In 1941 for the first time there was a full Thursday night concert of Mozart.

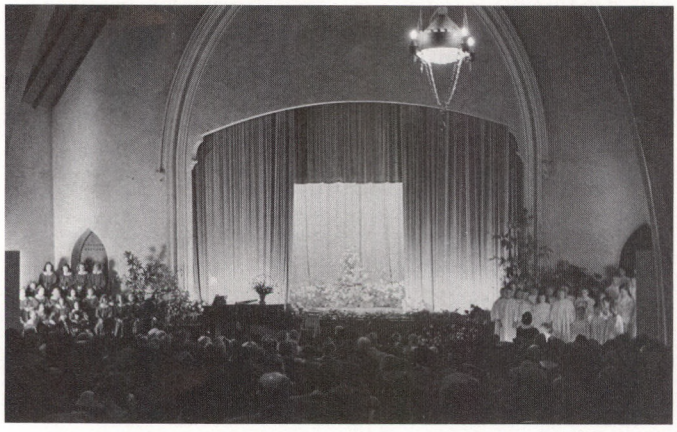
Throughout the '40s, with a gap of three years for the war, the program included small works of varied composers such as Lully, Gluck, Rameau, Scarlatti and Morley — many arranged by Usigli. 1950 saw the Festival begin with the *Mass* on Sunday and run for eight days. Excerpts from cantatas and the *Art of the Fugue* were presented, often orchestrated by Usigli. For the first time part of the *St. John Passion* was presented on the final Sunday. In 1954 the two passions of Bach and Schütz were presented for contrast and the *The Musical Offering,* orchestrated by Usigli.

The Festival of 1955 was dedicated to the memory of Hazel Watrous who died that year. The program contained selections from the *Magnificat.* 1956 was dedicated to the memory of Usigli and conducted by Sandor Salgo, with Richard Lert as guest conductor. There was no *B Minor Mass* but instead the Mozart *Requiem.* Salgo's influence was felt

immediately. He presented the complete *St. Matthew Passion* for the first time and a number of dramatic oratorios by other composers. Charpentier's "The Denial of Christ" was presented that year on Friday night as a foretaste of our present opera night. The duo of Alice Ehlers and Eva Heinitz made the first of many appearances.

In 1958 the Festival was incorporated as a non-profit arts organization. Priscilla Salgo was made Assistant Choral Director in 1959 and the chorus of local singers and the chorale of imported singers were formally separated. The program notes were done by Edward Colby, the music librarian from Stanford University, and a theme for the Festival was stated—to endeavor to re-create the musical and historical environment of Bach's time. Opening night featured a cantata in its entirety.

In 1960 the program was dedicated to the memory of Dene Denny, who died that year. Sylvia Landon, Dene Denny's sister, remembers, "Dene was devoted to Sandor... and I think she felt that her Bach Festival would be safe in his hands. Sandor said to me that of all things he had done the Festival was dearest to his heart. I feel that the Carmel Bach Festival will become an institution; under his direction and his able vision... it has gone steadily forward. Sandor did more choral work and was able to do this because he brought in a host of singers, many of whom he worked with at Stanford; he had Priscilla's help... and with the solid background of experienced singers he is able to have marvelous choral works and that has been the growth of the Festival. Usigli worked with local talent and it was exciting to have the community all involved, but when you are trying to make it more professional, you have to bring people in."



In 1961 the Festival was extended to ten days. Salgo reinstituted the use of the Carmel Mission and a concert was given there at 11 p.m. on Wednesdays. The silver anniversary of the Festival was celebrated in 1962 and from that time to this Maestro Salgo's innovations have become traditions—

Maestro Salgo greeting the guests at the public celebration of the 50th season, 1987.

erudition, professionalism, works performed in entirety, and a more dramatic concept of performance. Because of the demand for seats, the Festival expanded from ten days to three weeks over the next ten years. To judge its artistic growth one has only to compare two reviews—the first is by Alfred Frankenstein of the San Francisco Chronicle. "Carmel's 18th annual Bach Festival... was by all odds the best in the history of that institution... Those of us who want to see the Carmel Bach Festival take its place as an event of nation-wide importance for which no excuses need be made were greatly encouraged. That goal has not been attained as yet, but this year it hove in sight..."

The second review is from 1984 by Byron Belt of the Newhouse News Service. "Maestro Salgo has clearly mastered the art of festival planning and conducting, and nothing was less than expert. The St. Matthew was the inspired climax of a week that... mounted to the soaring final chorus of Bach's sublime masterpiece with such logic and spiritual exhaltation... Bach festivals are not all that unusual, but quality performances remain discouragingly rare. This in Carmel offered intellectual stimulation and musical inspiration in sufficient degree that four major events convinced a willing debutant that the combination of natural and artistic beauties make the Carmel Bach Festival a gem among giants..."

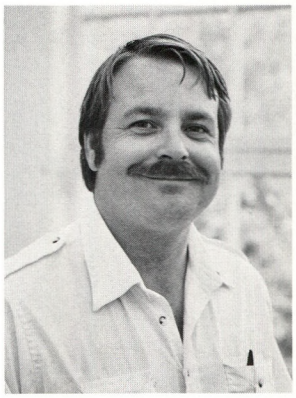
Festival Staff

Priscilla Salgo
Director, Festival Chorale
Mrs. Salgo received her bachelor's and master's degrees from Westminster Choir College, Princeton, where she taught for five years. She studied choral conducting with John F. Williamson and Charles Krueger, orchestral conducting with Wolfgang Stresemann and Sandor Salgo, and Baroque music with Gustave Reese, Putnam Aldrich, and George Houle. Mrs. Salgo is choir director of the Sunnyvale Presbyterian Church. In the Festival Chorale, Mrs. Salgo has brought together a group of professional singers, mainly from the Los Angeles and San Francisco areas. Following special auditions, the 35 member group begins rehearsals during the spring.

Rosemary Waller
Concertmaster
Returning for her 25th year as concertmaster of the Carmel Bach Festival, Rosemary Waller is a graduate of the University of Southern California, where she studied with Vera Barstow, and a diplomate of the Paris Conservatory, where she was a Fulbright scholar. Before assuming her present position of Principal Second Violin of the Cincinnati Symphony, Mrs. Waller was a member of the National Symphony in Washington D.C. A charter member of the Bowdoin College Chamber Players, Mrs. Waller has performed at the Casals Festival in Puerto Rico and is a regular participant in the Linton Chamber Music Series in Cincinnati.

Ken Ahrens
Festival Chorus Director, Festival Librarian, Assistant Festival Administrator, Organist
Mr. Ahrens has been with the Festival for 25 years. He received his Bachelor of Music degree from Valparaiso University, where he studied with Heinrich Fleischer, the former organist at the Thomaskirche in Leipzig. He earned his M.M. in organ performance from Indiana University and also taught at that institution. At Stanford University, where he continued advanced studies, he served as Assistant University Organist. He is presently organist at Sunnyvale Presbyterian Church.

Diane Thomas
Southern California Chorale Coordinator
Soprano
Having studied at UCLA and the Vienna Academy of Music, Miss Thomas was a regional winner and national finalist in the San Francisco Opera Auditions and attended the Merola Program. She is a frequent soloist in the Southern California area whose credits include: soloist with I Cantori on taping of radio show for broadcast over America Public Radio; soloist on radio broadcast of Barnshall Park Concert Series; local premiere of works by Gyorgy Orban and Kerry Woodward on Schoenberg Institute Concert Series at U.S.C.; member of Music Department staff at UCLA performing early music for music history classes; performance of Spanish Baroque music with Early Music Ensemble of Los Angeles.



Michael Becker
Stage Manager
Born in Germany, Mr. Becker graduated from Carmel High School and received his B.A. degree in history and his M.A. degree in humanities from San Francisco State University. From 1977-79, he was producer and host of a classical music program on KUSF-FM in San Francisco. He has been a teacher with the Los Angeles Unified School District since 1979 and has been stage manager for the Festival for nine years.

Administrative Staff

Ken Ahrens *Debbie Sharp* *Robin Venuti* *Nana Faridany*

Ken Ahrens	*Assistant Administrator*
Bob Aronson	*Program Ad Sales*
Eleanor Avila	*Chorus Accompanist*
Ross M. Brown	*Technical Director, Sunset Center*
Nana Faridany	*Festival Administrator*
Ron James	*Photographer*
Kerry Rider-Kuhn	*Wigs and Makeup for the Opera*
Gary Sage	*Piano Tuning*
Horace Greeley	*Steinway Pianos, Chief Concert Technician for Northern California*
Phillip M. Schlueter	*Tuning and Maintenance of Harpsichords and Organs*
Robin Venuti	*Development Director*
Deborah Whittlesey Sharp	*Ticket Manager*

Stage Crew

Michael Becker	*Stage Manager*
Brad Gardner	*Technical Director, Carmel Mission*
Scott Anderson	
Bob Aronson	
Thomas Burks	
Paul Cain	
John Garey	
James Honrath	
Roe Reed	
Mark Napier	
Scott Johnson	

Tower Music

In our Tower Music events we revive two traditions. The first is the practice of stationing trumpeters in towers at the edge of a medieval walled city to announce events of the day with fanfares, or short pieces called "Bicinia." Examples of this might include the "9 o'clock and all is well" call, the announcement of the arrival of travellers from distant towns, or the approach of hostile forces.

We also draw from the tradition of "Music on the Green" concerts from Shakespeare's time. A small band of recorders, trumpets, shawms, sackbuts, and so forth, gathered outdoors to play lively music to entertain the playgoers as they arrived at the theater.

Members of the Brass sections of the Carmel Bach Festival will appear on the Terrace above the parking lot every day for a brief performance, beginning approximately 35 minutes in advance of each concert. Sundays will find the group performing from the "Tower" (the balcony landing) of Sunset Auditorium.

Music will be drawn from a variety of composers, with the emphasis on the Renaissance and Baroque periods, and a different program will be presented each day.

The Carmel Bach Festival Brass:
Edward Haug, *Leader*

Trumpets
Edward Haug
John Pearson
John King

Horns
Glen Swarts
Loren Tayerle

Trombones
Carl Mazzio, *principal*
Suzanne Mudge
Gerry Pagano

This year's Tower Music has been generously underwritten by

Chevron

The Virginia Best Adams Master Class

Thanks to devoted family members and friends of Virginia Best Adams, a endowment was established in her honor on her eightieth birthday in 1984. Proceeds from the Virginia Best Adams Endowment enable talented young singers to study in Carmel with a well-known master vocalist specializing in the music of the Baroque Period.

After national auditions Jody Druff, mezzo-soprano from San Francisco, Richard Kinsey, baritone from Pasadena and Katherine Eberle, mezzo-soprano from Athens, Georgia have won the opportunity to study with master teacher, Janice Taylor, mezzo-soprano.

The Virginia Best Adams Master Class can be seen on Thursday, July 14 and on Tuesday, July 26 at 4 p.m. in the downstairs room of the Church of the Wayfarer on Lincoln and 7th in Carmel, and Friday July 29 at 2:30 in the Sunset Center Theater for the final recital.

The Carmel Bach Festival is grateful to Mrs. Adams for her love of the Festival which has led others to participate.

New Contributors to the Virginia Best Adams Endowment Fund

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Virginia Best Adams
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The William and Flora Hewlett Foundation

The Carmel Bach Festival has recently been awarded a three-year challenge grant of $100,000 from the William and Flora Hewlett Foundation. The grant will be used to build the Festival's general endowment thereby supporting our continuing commitment to fine performances on the Central Coast. The Board of Directors of the Carmel Bach Festival is grateful to the William and Flora Hewlett Foundation for providing this important challenge.

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Tania Slonicki
Maria Tringali

Carmel Bach Festival Associates

Since its founding in 1984 the Carmel Bach Festival Associates has developed into a thriving organization devoted to building community awareness and support for the Festival on a year-round basis.

A variety of events are sponsored off season. Small musical salons, recitals, and educational programs enhance one's understanding and enjoyment of music. At Festival time the Associates participate intensively in a wide variety of the activities that include attending special rehearsals, planning and hosting events for musicians and providing other volunteer services.

Membership in the Associates provides an opportunity to participate closely with the Festival. Anyone who desires to give of his time, talent, or resources is encouraged to join. Information is available from the Festival office.

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Isabel Crossen, *Hospitality*

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Mr. and Mrs. Joe Wandke
Mr. Eben Whittlesey
Mrs. Ann Whitworth
Mr. Lamont Wiltsee
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Mr. and Mrs. Gene Zellmer

1988 Mission Banners

"Music from the Chapel of the Esterházy Palace"
Nancy Morrow

Banners for the ceremonial procession which begins and ends the Wednesday night Memorial Concerts in the Carmel Mission display the hereditary emblems of the Esterházy family in whose chapel in the Esterházy Palace much of Franz Joseph Haydn's music made glorious sound reverberate. Haydn's *Harmoniemesse* makes up the major part of the Wednesday night concerts. Other banners carry ancient symbols of people and places who honored not only Haydn but other composers whose works will be played and sung Wednesday evening, Antonio Caldara, Nicola Porpora and Gregor Josef Werner.

Winged golden griffins bearing swords above golden crowns and quartered with golden lions and red rosettes on a silver field identify the arms of Prince Nicolas Esterházy. Silver eagles on an azure field identify Ancient Austria, the county of Haydn's birth. Three silver feathers on a red ground identify the Harrach family for whom Haydn's mother worked. A blue crowned red lion on a gold field refers to the Hapsburg dynasty who ruled Austria in Haydn's lifetime.

The cross of St. Stephen, patron saint of the Cathedral in Vienna where Haydn became a chorister at the age of eight, gleams on one banner. The arms of Prince Henry of Prussia, brother of Frederick II, the Great, identify another of the royal individuals who became one of Haydn's patrons. King Frederick Wilhelm, nephew of Frederick II, the Great, is also represented by his imperial black eagle, crowned in gold, for the support he gave to Haydn. Emperor Franz II, crowned Holy Roman Emperor in 1792, is represented by his red and golden shield, divided vertically into three sections, displaying a rampant red lion crowned in blue, a red and white banded central section like the ancient symbol of Austria and a third section of three diagonal white eagles on a red bar on a gold field.

Other banners display the arms of Oxford University from which Haydn received an honorary degree and the cities of Frankfurt, Vienna, London, Venice and the Kingdom of Prussia.

Acknowledgements

The Board of Directors of the Carmel Bach Festival wishes to express its deepest appreciation to the following organizations and individuals.

Virginia Best Adams
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Monterey Plaza
Monterey Savings
Monterey Sheraton
The Monterey Vineyard
Moveable Feast
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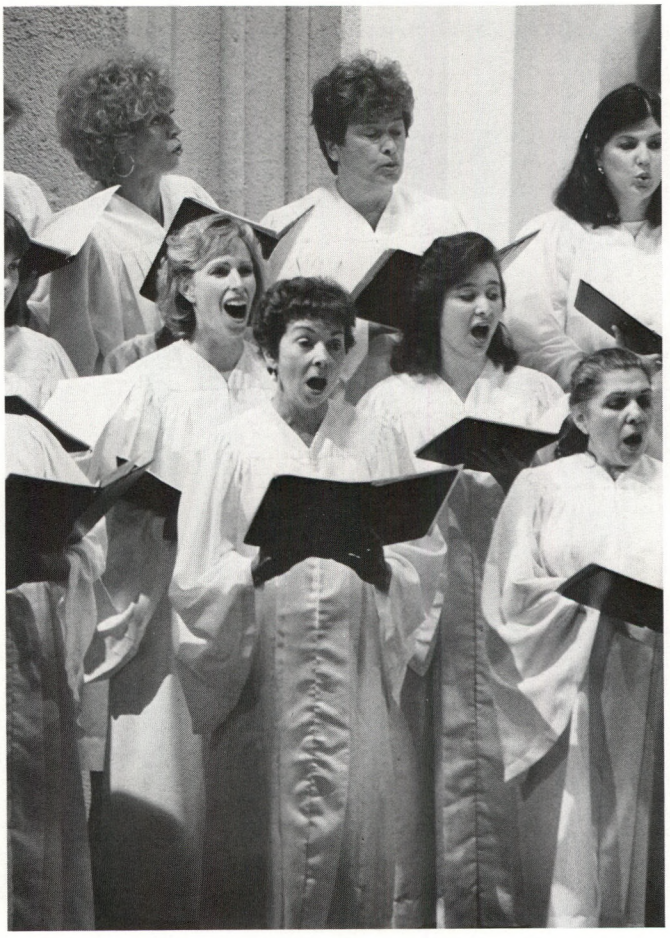


Festival Orchestra

Sandor Salgo, Conductor

Orchestra

Violin
Rosemary Waller, *concertmaster*
Gennady Filimonov, *associate concertmaster*
Stephen Gehl, *assistant concertmaster*
Lori Ashikawa
Randall Brinton
Catherine Ceci
Jesse Ceci
Dawn Dover
Neal Fowler
Hal Grossman
Scott Holiman
Xiao-Hong Liang
Jayme Miller
Marilyn Sevilla
Ildiko Venczel-Dimitrov
Jon Weisz

Viola
Tom Hall, *principal*
Vladimir Venczel-Dimitrov
Meg Eldridge
Ruth Kahn
Fidel Sevilla
Margaret Titchener

Cello
Peter Rejto, *principal*
Mary Commanday
Tigran Metz-Makarian
David Starkweather
Ruth Stienon

Double Bass
Charles Chandler, *principal*
Jess Ting

Flute
Louise Di Tullio, *principal*
Sarah Orme Weisz

Oboe
Michael Rosenberg, *principal*
Laura Chase-Mayhall
Leslie Reed
Danna Sundet

Clarinet
Gene Ramsbottom, *principal*
Robert Sheffield

Bassoon
Jesse Read, *principal*
Charles Coker

French horn
Glen Swarts, *principal*
Loren Tayerle

Trumpet
Edward Haug, *principal*
John Pearson
John King

Trombone
Carl Mazzio, *principal*
Suzanne Mudge
Sean Engel

Timpani
Tyler Mack

Harpsichord
Bruce Lamott
Nicholas Parle

Organ
Ken Ahrens

The Cast Party has been underwritten in part by a generous grant from THE MONTEREY VINEYARD®

Festival Chorale and Chorus

Priscilla Salgo, Conductor

Chorale

Soprano
Charlene Caddick
Caterina Micieli
Judith Townsend-Gangnes
Lynn Gardow
Susan Montgomery
Margot Power
Mimi Ruiz
Linda Sandusky
Diane Thomas
Tania Trotter

Alto
Pamela Bertin
Anne Carey
Elin Carlson
Jody Druff
Katherine Eberle
Cathy Findlay
Sandra Galin
Gabrilla Hoaglund
Barbara Larson

Tenor
Alan Caddick
Michael Conran
Thomas Goleeke
Jody Golightly
James Hull
Robert Johnson
Michael Matson
George Sterne
Larry Woodford

Bass
Herb Cabral
Alexander Holodiloff
Craig Kingsbury
Richard Kinsey
Kenneth Knight
John McConnell
Brian Vaughan

Chorus

Soprano
Phyllis Bristow
Jane Crotser
Margaret Kylander
Nancy Opsata
Amy Ostenso
Dottie Roberson
Barbara Smythe
Ann Trout

Alto
Paula Crisler
Linda Susan Fierro
Madeline Littlefield
Barbara Martin
Patricia O'Neill
Barbara Stock
Joan Sweet

Tenor
Al Harris
Tim Grady
Tom Larson
Patrick Lynch
Mike Spector
Paul Tuff

Bass
Robert Armstead
J. Jeff Badger
James Egan
George McKechnie
Chris Norton
David Pierce
Steve Reinertsen
Howard Straus
Donald Trout
Douglas Turmel
Keith Westmoreland

Youth Music Monterey

The Carmel Bach Festival Classical Camp 1988— a three-week instrumental workshop for students in grades 6-12

Dates: July 11-29

Music Director: Maestro Sandor Salgo, Music Director, Carmel Bach Festival

Music Conductor-Director: James Setapen, Associate Conductor, Denver Symphony

Vocal Techniques Class

Dates: July 18-22

Director: Roger Letson, Director of Choral Activities, De Anza College

For 23 years there has been a summer classical music camp on the Monterey Peninsula and for 19 of those years it has been affiliated with the Carmel Bach Festival.

In the summer of 1986 the Lyceum of Monterey County, in affiliation with the Carmel Bach Festival and Robert Louis Stevenson School, offered a residential and day camp consisting of three weeks of classical music. What was accomplished in that three-week session seemed a miracle. Participants had the opportunity to read more music in that time than they would in an entire school year. In private lessons and sectional rehearsals, they received instruction in music theory and history, ensemble playing, conducting, and improvisation. These young musicians spent over 27 hours a week with professional musicians who devoted their time and talent to the workshop. In affiliation with the Monterey Jazz Festival there is also a similar jazz camp offered.

These workshops are possible only through the generous support of the following: AT&T Pro-Am Youth Fund, City of Carmel, City of Monterey, Community Foundation for Monterey County, DPIC Companies, Dunspaugh-Dalton Foundation, Inc., Monterey County Cultural Council, Monterey, Peninsula Kiwanis, the Pebble Beach Foundation, Inc., and a number of individual donors and clubs on the Monterey Peninsula. With generous support from the Carmel Bach Festival and the Monterey Jazz Festival these contributors also make it possible for Youth Music Monterey to offer scholarships.

Youth Music Monterey is a non-profit organization affiliated with the Carmel Bach Festival, Monterey Jazz Festival and Robert Louis Stevenson School, and sponsors two three-week music camps and the Youth and Honors Orchestras of Monterey County, designed for highly motivated music students. Camps for residential and day students are held at Robert Louis Stevenson School in Pebble Beach. The first camp (June 20-July 8) is devoted to Instrumental Jazz instruction under the guidance of Don Keller, Education Coordinator of the Monterey Jazz Festival. During the Jazz Camp, a newly added one-week long vocal program, Jazz Solo Voice, will be offered (June 27-July 1). The second camp (July 11-29) is designed for the young musicians studying classical music and runs parallel to the Carmel Bach Festival. Under the supervision of Maestro Sandor Salgo, Music Director and Conductor of the Carmel Bach Festival and James Setapen, Associate Conductor of the Denver Symphony and Music Director and Conductor of the classical camp, students receive instruction in theory, solfege, ensemble performance, and private lessons from the talented clinicians. Students also have the opportunity to attend master classes and have private lessons with Bach Festival performers. They also attend rehearsals and recitals during the Bach Festival which serve as inspiration for the students and prepare them for chamber and orchestra performances.

In addition to the group of fine clinicians and music directors, Summer Music Monterey's staff includes the Administrator, Martha Milton Stookey, an instructor at the French-American International School in San Francisco and the Assistant Administrator, Russ Tincher, drum clinician for the Jazz Camp. Also included as counselors and interns for each camp are graduates of Summer Music Monterey.

Dates for Youth Music Monterey for 1988-89 are as follows:

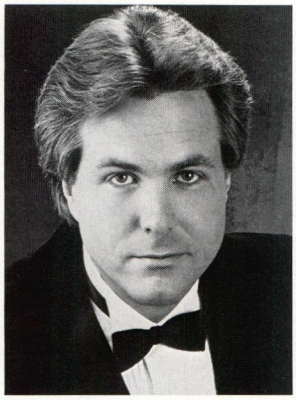
Youth and Honors Orchestras of Monterey County
September 1988-May 1989
Auditions: September 6, 7, 8 & 9
First Rehearsal: Wednesday, September 14, 1988
Youth Orchestra: Wednesdays, 4:30-6 p.m.
Sectionals: 6-7 p.m.
Honors Orchestra: Wednesday, 7-9 p.m.
Sectionals: 6-7 p.m.
Summer Music Monterey Jazz Camp: July 19-July 7
Classical Camp: July 10-28

Applications may be obtained by writing Youth Music Monterey, 3600-33 High Meadow, Carmel, CA 93923 or by calling (408) 625-1955.

You are invited to attend the final recital of Summer Music Monterey, 5:00 p.m., July 28, in Sunset Center Theater. Admission is free.

Soloists

Vocalists



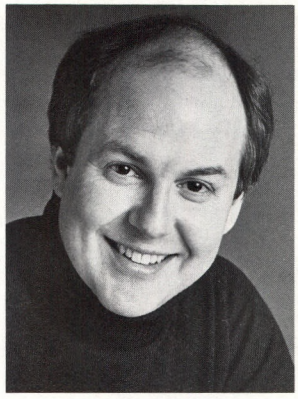
Gary Bachlund
Tenor
Gary Bachlund began his career as a baritone as did many dramatic tenors of the past. He made his New York debut in 1986 at Carnegie Hall and was immediately invited to join the roster of the Metropolitan Opera in New York where he has appeared in *Parsifal, Boris Godunov* and *Khovanschina.* Bachlund made his European debut in the autumn of 1986 with Scottish Opera in a new production of Bizet's *Carmen.* In May 1987 he debuted with the Minnesota Opera as Bacchus in Strauss's *Ariadne auf Naxos.*

In the 1987/88 season Gary Bachlund made his German debut with the Frankfurt Opera as Cassio in a new production of *Otello* and with Los Angeles Music Center Opera in a new production of Prokofiev's *The Fiery Angel.* In the fall of 1988 he will join the ensemble of the Frankfurt Opera where his roles will include *Parsifal,* Erik in *Der fliegende Holländer,* Siegmund in *Die Walküre* and Steva in *Jenufa.*

Bretta Lundell
Soprano
Dramatic soprano Bretta Lundell made her Merkin Hall recital debut in 1985. Season 1987-88 marks her Metropolitan opera debut as Ortlinde in *Die Walküre.* Recent roles include Leonora in *Fidelio,* Genoveva in *Genoveva* (Schumann), and symphony appearances at Roanoke, Hudson Valley Philharmonic, NYU, New York Philharmonia Ensemble, Bronx Chamber Orchestra and the Long Island Symphony. She has appeared with Opera Delaware, Theatro Massimo Bellini in Catania, Bel Canto Opera of New York, the N.Y. Lyric Theatre, and the Brooklyn Lyric Opera. In 1986 she was a Richard Tucker Memorial Foundation finalist and won the New York Singing Teachers Association Young Concerts Artists Award. She has been soprano soloist in the Verdi *Requiem,* Bach's *B Minor Mass* and *St. Matthew Passion* and Beethoven's *Ninth Symphony.*

Ms. Lundell was born in New York City and raised in Westchester County. Her early musical training was as a cellist, at the Mozarteum in Salzburg. She holds a degree in voice from the Academia de Cecilia in Rome. She is multi-lingual and has lived in Germany, Italy and Norway.

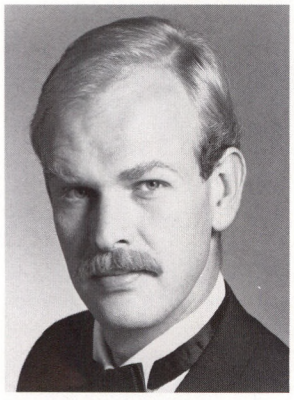
Susan Montgomery
Soprano
Susan Montgomery received her Bachelor of Music in Vocal Performance from Chapman College. As a first place winner in the Metropolitan Opera Regional Auditions in Orange County, she was awarded a scholarship to pursue further musical studies at California State University, Fullerton and will graduate this year with a Master of Music degree. She has performed the roles of Mrs. Ford in *The Merry Wives of Windsor,* Pamina in *The Magic Flute* and Laetitia in Menotti's *The Old Maid and the Thief.* Primarily an oratorio specialist, Susan has performed as soloist with the Corona del Mar Baroque Festival, Los Angeles Bach Festival and the William Hall Chorale. She is in her second season as a member of the Los Angeles Master Chorale and was heard earlier this year singing portions of the Bach *B-Minor Mass, Christmas Oratorio* and a program of all French music entitled "Vive La France!" This is the second season that Susan Montgomery has won a position as pupil in the Carmel Bach Festival Virginia Best Adams Master Class.



Myron Myers
Bass
Myron Myers made his debut with Roger Wagner and the Los Angeles Philharmonic Orchestra. Since then, he has sung concert and opera performances in many countries in Europe and in performances of increasing importance in the United States. Last season, Mr. Myers sang with Jon Vickers in *Fidelio* with Madison Opera, and at the Kennedy Center in the Handel Festival's production of *Deidamia* with Tatiana Troyanos and Benita Valente. Last season he sang the role of Ramfis in Sacramento Opera's production of *Aida,* made his debut at Carnegie Hall with the New York Choral Society, and sang again at Kennedy Center in Handel's *Rinaldo.* Concert tapes he made with Chicago's Music of the Baroque ensemble will be broadcast this year by NPR and by the BBC in Europe. Mr. Myers has recorded for ABC records and his first solo album has just been released by Musical Heritage Society.

Kay Paschal
Soprano
Kay Paschal is winner of the George London Award from the National Institute for Music

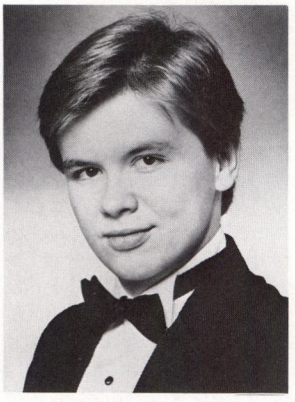
Theatre and the First Prize Winner of the 1986 San Antonio Opera Guild Competition. She appeared this last season in a number of roles with American opera companies and joined the Kansas City Symphony for Poulenc's *Gloria* which was broadcast on the American Public Radio Network as part of the series "St. Paul Sunday Morning." She is equally at home on the concert stage and has many engagements with American symphonies to sing oratorio. Her upcoming roles include the Countess in *The Marriage of Figaro* and Donna Elvira in *Don Giovanni* as well as Michaela in *Carmen.*



Monte Pederson
Bass-baritone
Monte Pederson won the Baltimore Opera International Vocal Competition in 1987 as well as awards from the Richard Tucker Music Foundaton and the Wagner Society. He received a special study grant from the San Francisco Opera to travel to Munich to study repertoire with Hans Hotter. With the S.F. Opera he began as a member of the chorus, went through the Merola Opera Program and made his debut there as soloist in 1985. He has since appeared each season in many supporting roles and cover for leading roles and made significant debuts with orchestras. Future engagements include San Francisco Opera's 1990 performances of the Ring cycle when he will sing Gunther in *Götterdämmerung.*

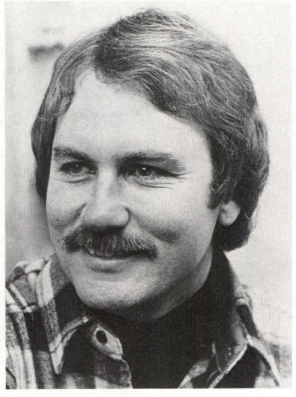
Catherine Stoltz
Mezzo-soprano
Catherine Stoltz made her operatic debut with the Carmel Bach Festival in 1980 in *The Magic Flute.* Since then she has sung with the Anchorage Opera, Long Beach Opera, Santa Barbara Civic Opera, Pennsylvania Opera Theatre and Pittsburgh Opera. She joined the Lyric Opera of Chicago in 1984 where she sang several roles with the Opera Center and made her debut with the Lyric Opera in 1985-86. She made her Chicago Opera Theatre debut in 1986. Ms. Stoltz has also made a number of concert appearances. She was a first place regional winner in the 1987 Metropolitan Opera Auditions, first place in the Los Angeles Opera Theatre Studio Awards, and first place in the Victor Fuchs Awards. She did her master's degree in vocal performance work at U.S.C.

Janice Taylor
Mezzo-soprano
Although born in New York State, Janice Taylor had her vocal training in Canada and it was there that she made her debut and is hailed as one of "Canada's leading treasures." She is a renowed recitalist and performer with all the major symphonies of North America and Europe, specializing particularly in Mahler. She has sung many opera roles both here and abroad. Currently a resident of New York City, Janice Taylor has been heard many times in the music of J.S. Bach, both at Lincoln Center with Musica Sacra, and at the Metropolitan Museum of Art as soloist with the world-renowned Bach Aria Group. She has also been featured as a guest artist with the Bethlehem Bach Festival and the Berea Bach Festival. She has made recordings with Frederica von Stade and Elly Ameling, and has been on numerous radio and television broadcasts throughout the U.S., Canada and Europe.

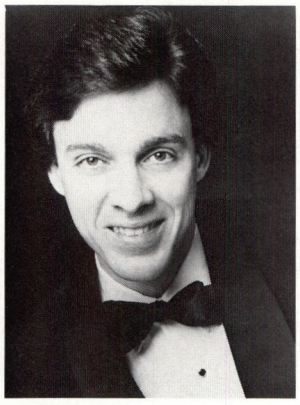


Steven Tharp
Tenor
During the 1986-87 season Steven Tharp won four vocal competitions: The Metropolitan Opera National Council Auditions, the World-Wide Vocal Competition, the Musica Sacra Bach Competition and the Harvey Electronics Vocal Competition. In opera he performs leading tenor roles ranging from Mozart and Puccini to Britten, Rorem and Carlyle Floyd. His concert repertoire encompasses the 18th century as well as John Cage. He is equally at home with Schubert *lieder* and works by Dowland and Kurt Weill. Mr. Tharp has performed with the New York City Opera, and Glimmerglass Opera Company and recently made his solo debut at Lincoln Center's Avery Fisher Hall with the American Symphony Orchestra. In recital he has sung in numerous performance series, including the Newport Music Festival, the Bar Harbor Festival, and Carnegie Recital Hall.

Frederick Urrey
Tenor
Frederick Urrey is an internationally recognized artist who performs in concert, opera, and oratorio throughout the U.S. and Europe. He has appeared with the Wiener Kammeroper, the Mozartoper Salzburg, and as guest artist in major festivals in Dresden, Vienna, Innsbruck, and Eisenstadt, as well as in solo performances with major orchestras in Germany, Austria, and Denmark. In the U.S. he has appeared with major choral organizations and symphonies. A frequent performer on European radio broadcasts and on National Public Radio in the U.S., Mr. Urrey has also recorded for Harmonia Mundi, Telefunken-Decca and Vox. This year, two albums will be released on the Dorian label, *Arias for Tenor from Bach Cantatas* and a *Baroque Christmas* album with Julianne Baird. In addition, Mr. Urrey will be featured on an album of 20th century music by Joelle Wallach, soon to be released on the EMI label.



Gregory Wait
Tenor
Gregory Wait is Senior Lecturer in Voice and Choral Conducting at Stanford. He also maintains an active concert life, appearing as soloist with major West Coast musical organizations such as the L.A. Master Chorale and the Camerata of Los Angeles. He served as Conductor of the L.A. Lutheran Chorale, and Associate Conductor for the William Hall Chorale, with which he made his professional solo debut. He has also appeared in concerts in Santa Fe, San Antonio, Portland and Boston.



Jacob Will
Bass-baritone
Winner of second prize in the 1986 Munich competition, Jacob Will's most recent appearance on the San Francisco Opera stage was as Masetto in *Don Giovanni* in 1984. A 1983-84 Adler Fellow with the San Francisco Opera Center, Mr. Will toured in the title role of *Don Giovanni* with Western Opera Theater in 1985. Recent opera appearances have included the Friar in *Don Carlo* with the Long Beach Opera, Masetto in *Don Giovanni* with Opera Colorado, Figaro in the Carmel Bach Festival's *The Marriage of Figaro,* and Basilio in *The Barber of Seville* with the Anchorage Opera. As a concert artist, Mr. Will has appeared with the San Mateo Masterworks Chorale, the Sinfonia San Francisco, the Philharmonia Baroque, the Cabrillo Festival and as soloist on the national telecast of the "Sing-It-Yourself Messiah" from Davies Hall in San Francisco. In the fall of 1986, Mr. Will made his European debut in Mulhouse, France with the Orchestre du Rhin. Following his participation in the 1987 Carmel Bach Festival, Mr. Will returned to Europe where he assumed a position with the Zurich Opera. A native of South Carolina, Jacob Will is a graduate of the Cincinnati Conservatory where he was a student of Andrew White and Italo Tajo.

Instrumentalists

Wolfgang Basch
Trumpet
Born in Wiesbaden, Wolfgang Basch has appeared in concert in the major cities of Europe, North America and South America. He has also been guest soloist at many European festivals, including the London Bach Festival and the Berliner Festwochen. In addition Mr. Basch is principal trumpet with the Frankfurt Opernhaus und Museumsorchester, and docent at the State Academy of Music, Saarbrucken. Recording for RCA in Europe and North America, Mr. Basch has also performed for the major West German radio programs, as well as the BBC and Radio France.

Virginia Black
Harpsichord
Virginia Black's career takes her throughout the world, as far as Australia, New Zealand and the U.S., encompassing major festivals, television appearances and radio broadcasts. She plays regularly for the BBC as well as for European radio stations, and this year has recorded C.P.E. Bach with Harmonia Mundi and Scarlatti Sonatas for CRD. She is married to Howard Davis, leader of the Alberni String Quartet. Since meeting as students at the

Royal Academy of Music, where they are now Professors, they have given many recitals together playing music from the eighteenth century.

Stephanie Chase
Violin
Stephanie Chase was the top American prizewinner of the 1982 Tchaikovsky Competition in Moscow and a recipient of a 1987 Avery Fisher Career Grant. Miss Chase's 88/89 season includes performances of the Bernstein *Serenade* with Herbert Blomstedt and the S.F. Symphony as well as the Tchaikovsky Concerto with Zubin Mehta and the New York Philharmonic. Since her debut with the Chicago Symphony at age 9 she has been heard in concerti ranging from Bach to Berg with major American orchestras as well as in Europe and the Far East. In 1986 Miss Chase was guest soloist with the Hong Kong Philharmonic in its historic first tour of the People's Republic of China. Miss Chase is a member of the Boston Chamber Music Society and has participated in many eminent chamber music festivals. She is a featured artist in the internationally broadcast British television series, "Man and Music." She has recorded on Chandos Records.

Judith Davidoff
Viola da gamba, Baryton
Judith Davidoff is the director of the New York Consort of Viols, and a faculty member at Sarah Lawrence College and Teachers' College, Columbia University. Since its founding in 1976, Miss Davidoff has been the cellist of the Arioso Trio. She has been a member of the New York Pro Musica under the direction of Noah Greenberg. She is a frequent soloist with leading orchestras in the performance of the *St. John* and *St. Matthew Passions* and in March 1986 performed the *St. Matthew* with the New York Philharmonic under Zubin Mehta. In June 1988 she was honored by the Longy School of Music with the Distinguished Alumna Award. This August, Ms. Davidoff will perform Haydn baryton trios at the Mostly Mozart Festival.

Louise Di Tullio
Flute
At the age of nineteen, Louise Di Tullio won a position with the Los Angeles Philharmonic, where she performed for six years. She is principal flutist with the Pasadena Symphony Orchestra and a member of the Di Tullio Trio. Having been named for four consecutive seasons the Most Valuable Player by the Los Angeles Chapter of the National Association of Recording Arts and Sciences, Miss Di Tullio has now been declared Winner Emeritus of this award. This is her twenty-first season with the Festival.

Edward Haug
Trumpet
Tower Music Coordinator
Mr. Haug was engaged by Pierre Monteux, conductor of San Francisco Symphony, in 1950 and performed with the orchestra until moving to Canada in 1980. He was engaged by the founder of the San Francisco Opera, Gaetano Merola, in 1952 and continued as a member of the Opera orchestra until retirement, summer of 1987. He was principal (Baroque) trumpet of the Carmel Bach Festival from 1960 through 1980 and trumpet instructor at the San Francisco Conservatory of Music, from 1946-1980. He is currently principal trumpet with the Okanagan Symphony of British Columbia and a founding member of Ogopogo Brass there. He has recorded for Phillips, Deutsche Grammaphon, Fantasy Records and San Francisco Records.

Soloists

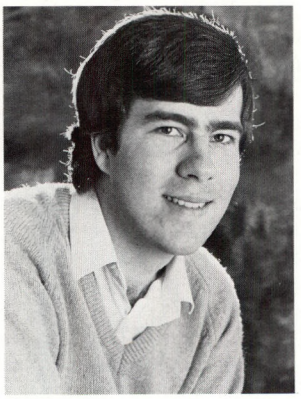
Bruce Lamott
Harpsichord
Lecturer
Returning to the Festival for his 15th season, harpsichordist and lecturer Bruce Lamott is the founding conductor of the Sacramento Symphony Chorus, which he conducted this spring in the first performance by the Sacramento Symphony of the Bach *St. Matthew Passion,* as well as performances of the Poulenc *Gloria* and *Organ Concerto* and Stravinsky *Symphony of Psalms.*

In previous seasons, he has conducted the *St. John Passion* and prepared the chorus for performances of the complete *Christmas Oratorio* and *Mass in B Minor.* He also made his S.F. conducting debut this spring in the Lamplighters' production of Gilbert and Sullivan's *Iolanthe.*

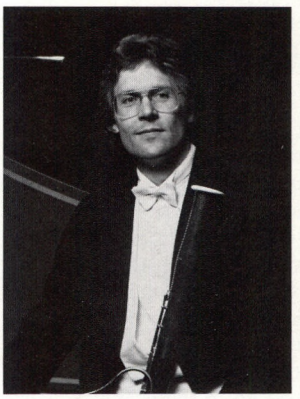
A scholar well-known for continuo realization, Dr. Lamott performed in the 1985 S.F. Opera production of Handel's *Orlando* with Marilyn Horne, in addition to performances with Spring Opera Theater and the S.F. Opera Showcase. Formerly on the musicology faculty of UC Davis, he has taught in the adult extension programs of UC Berkeley, UC Santa Cruz, and the S.F. Conservatory of Music.

A graduate of Lewis and Clark College, Portland, he received an M.A. and Ph.D. in musicology from Stanford where he was a teaching assistant of Maestro Salgo. He has performed as harpsichord soloist with the Sacramento Symphony, the Marin Symphony, and the Seattle Bach Festival. He is also director of the music program at San Francisco University High School.

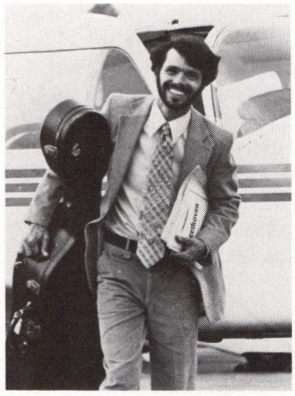
Sarah Orme Weisz
Flute
Sarah Orme Weisz is the principal flutest of the Glendale Chamber Orchestra, member of the Pasadena Symphony, and performs with the Pacific Symphony, Santa Barbara Symphony, Opera Pacific, and Ventura Symphony. She also freelances with numerous chamber ensembles and orchestras throughout Southern California. She has been recording for the motion picture and television industry and can be heard in the soundtracks of many major movies and television shows. Sarah received her Bachelor's Degree in Flute Performance from U.S.C. and studied principally with Louise Di Tullio. She has performed in master classes for Jean-Pierre Rampal, Julius Baker, William Bennett, Marcel Moyse, and Geoffrey Gilbert. Sarah returns for her fifth year with the Festival.



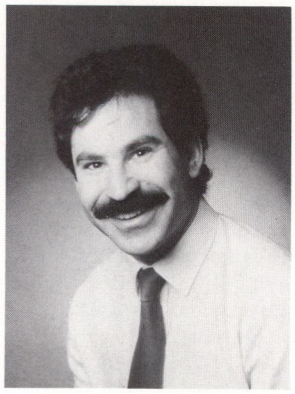
Nicholas Parle
Harpsichord
Born in Sydney, Mr. Parle was voted "Young Performer of the Year" by Australia's foremost classical music station. In 1985 he won a Queen Elizabeth II Silver Jubilee Trust for Young Australians award to study in London with Trevor Pinnock and was joint winner of the Early Music Network Competition in London. In 1986 he returned to Sydney to tour with the Australian Chamber Orchestra under Christopher Hogwood and recorded masterclasses for future broadcast on ABC radio. Now resident in England, he works regularly with the English Concert and in 1987 was invited to join London Baroque with whom he has since toured extensively throughout Europe and England as continuo player and soloist.



Jesse Read
Bassoon
Jesse Read has served as principal bassoonist of the Metropolitan Opera National Company, San Francisco Opera, Netherlands Chamber Orchestra, Vancouver CBC Radio Orchestra, and seven seasons with the Carmel Bach Festival. A specialist in the performance of classical and Baroque wind music, he was a resident fellow at the Schola Cantorum in Basel, Switzerland. He has performed as soloist with the Netherlands Radio Chamber Orchestra, Basel Chamber Orchestra, Cologne Chamber Orchestra, and the Vancouver CBC Orchestra, and has been heard as a soloist on national radio broadcasts from Germany, Holland, Switzerland, Belgium, France and Canada. Mr. Read is currently an active free-lance bassoon soloist and chamber musician in the Los Angeles area, performing with the L.A. Master Sinfonia, L.A. Baroque Orchestra, and the Riverside Opera. He also performs regularly with Tafelmusic of Toronto and the Philharmonia Baroque Orchestra of San Francisco. He has recorded on Phillips, Elena, Harmonia Mundi, and a highly-acclaimed solo album of sonatas by François Devienne on the Etcetera label.



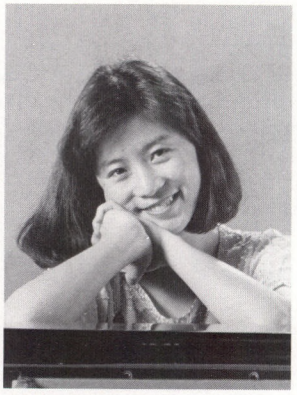
Peter Rejto
Cello
Peter Rejto's principal teacher was his father, Gabor Rejto and he participated in master classes with Casals, Piatigorsky and Fournier. He is a member of the Los Angeles Piano Quartet and Professor of Music at California State University, Northridge. His many honors have included winning the Young Concert Artists International Auditions, the Debut Award of the Young Musicians Foundation in Los Angeles, and the Chicago Civic Orchestra's annual competition as well as the Dealey and Coleman competitions. He has appeared with many American festivals and toured with "Music from Marlboro". Mr Rejto became the first American cellist to tour Bulgaria as touring artist with the Cultural Presentations Division of the U.S. Communications Agency. His international tours have taken him to England, Switzerland, Italy, Venezuela and Hong Kong. In the fall of 1989 he will appear with the Bournemouth Symphony in the world premiere of Gerard Schurmann's Concerto which was written for him.



Michael Rosenberg
Oboe
Formerly an Assistant Professor at Rice University, Michael Rosenberg has been an Associate Faculty member with the Aspen Music Festival as well as a participant at the Marlboro Music Festival. Currently solo oboist with the Philharmonisches Orchester Kiel, Mr. Rosenberg has toured as first oboist with the Hamburg Radio Orchestra of Bulgaria, with the Württembergisches Kammerorchester throughout Germany and Italy and has been invited to Poland as soloist with the Chamber Orchestra in Breslau. Mr. Rosenberg has also performed as first oboe with the La Scala Orchestra, the Toronto Symphony, the Bamberg Symphony, the Polish Chamber Orchestra, the Louisville Orchestra and the Aspen Chamber Symphony. In Germany he performs regularly in the St. Michaelis Church in Hamburg, where Telemann and C.P.E. Bach both served as Music Director. After this Festival Mr. Rosenberg flies to Tanglewood to play assistant first oboe with the Boston Symphony.

Gennady Filimonov
Violin
Associate Concertmaster
Gennady Filimonov, a native of the Soviet Union, emigrated to the U.S. at the age of nine. He received critical attention in 1979 when at the age of 17 he won the Pythias Young Artists Competition, The Friends of Mozart Competition, Arthur Schorr Award, Margaret Lowe Award and the Jane Gardner Prize. Since then he has appeared as guest soloist with many orchestras. In 1980, Mr. Filimonov made his debut at the Colden Auditorium playing Lalos's Symphony Espagnole and subsequently was featured on several radio programs such as Robert Shermans' Young Artist Showcase on WQXR, Clasische Musika (live concert) in Meinz, Germany and Radio National de France. His film appearances include an oscar winning major motion picture "Fame" and T.V. movie, "The Equalizer" aired on CBS. A deep commitment to chamber music has led Mr. Filimonov to participate in many festivals throughout the world including: International Center of Chamber Music at Block Island; Sintra, Portugal; Meinz, Germany; Nice, France; Bluehill, Maine; Tours, France; Lima, Peru; and Aspen, Colorado. He Received his B.M. and M.M. degrees from the Manhattan School of Music and a Fulbright Grant to pursue an Advanced Solo Studies Course at the Guildhall School of Music and Drama in London. He has also been a recipient of the Lusk Memorial Fellowship, Maurice Ravel Prize in France, and the first prize winner of the National Arts Club of New York Competition.

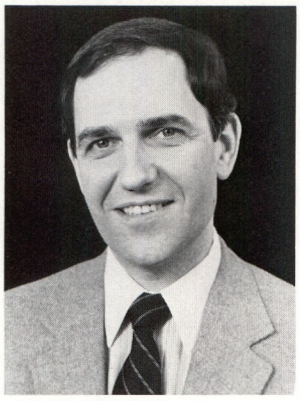
Jean Louis Steuerman
Piano
The Brazilian pianist Jean Louis Steuerman was born in Rio do Janeiro in 1949, and has won much praise for his performances of Bach's keyboard works. He began to study the piano at the ago of four, and at the age of fourteen he made his debut with the Brazilian Symphony Orchestra. In 1972, after winning a prize in the J.S. Bach Competition in Leipzig, he began to appear as a concerto soloist and recitalist throughout Europe. His London debut took place in 1976, and he has since played with several of the leading British orchestras—he made his first appearance at a Proms concert in London in 1985. He has been a regular visitor to the U.S. since 1980 and has recently made a recording of the six Bach Partitas on the Phillips label and more are to come.



Bin Wang
Piano
Bin Wang, a native of China, made her first public appearance at the age of 13 in a

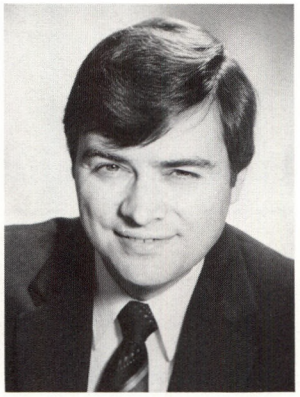
performance broadcast on Chinese radio and television. A graduate from the Shanghai Conservatory of Music and California Institute of the Arts, she has given numerous solo recitals, chamber music concerts and radio broadcasts in both the People's Republic of China and the United States. As a member of the Hambro Quartet of Pianos, Miss Wang does extensive touring annually both in America and abroad.

Others

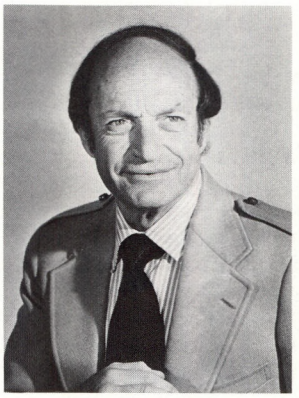


Clifford (Kip) Cranna
Lecturer
Program Notes for the Opera and the Mission Concert
Clifford ("Kip") Cranna is the Musical Administrator of the San Francisco Opera where hs has been a member of the administrative staff since 1979. He received his undergraduate degree in choral conducting at the University of North Dakota and his Ph.D. degree in musicology at Stanford, where he specialized in Renaissance and Baroque music history and theory. Since 1978 he has assisted the Carmel Bach Festival with program notes, lectures, and program consultations. He has conducted a number of choral groups in the S.F. Bay Area and has been active as a director of church music programs. A frequent guest lecturer in the field of music appreciation, he has recently presented programs for the Opera Guild of Southern California, the Vallejo Symphony, the Lake Tahoe Summer Music Festival, the Stanford Music Guild, the Concert Opera Association, the San Francisco Community Colleges, and the Commonwealth Club of California. In his capacity as an opera administrator he acts as editor in chief for the company's supertitles, and often serves as a moderator and panelist for the informational programs of the San Francisco Opera Center. He is a regular host of the Opera Insights presented by the San Francisco Opera Guild, and is the radio host for the 1987 San Francisco Opera Broadcasts.

Laurie Feldman
Stage Director for the Opera
Laurie Feldman, a native San Franciscan, is an Assistant Director at the San Francisco Opera, where she has worked since 1981. Her assignments for that company include *The Ring Cycle, Jenufa,* and Michael Hampe's *Fidelio,* which she recently staged in Washington D.C. Her stage directing credits include *The Marriage of Figaro,* and Marin Opera's *Carmen,* as well as the San Francisco Lamplighters' current production of *The Gondoliers.*

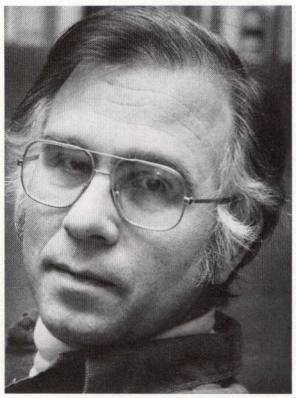


John Hajdu Heyer
Lecturer
Program Notes
Recently appointed Dean of the College of Fine Arts at Indiana University of Pennsylvania after many years as Chair and Professor of Music at the University of California at Santa Cruz, John Hajdu Heyer has recorded as a conductor and published as a writer on music. A native of Pennsylvania, Heyer has degrees from DePauw University and the University of Colorado. While a student in Paris with Nadia Boulanger, Heyer began his exploration and study of French sacred music from the time of Louis XIV. His scholarly work includes critical editions of music by Lully and Gilles, contributions to the *New Grove Dictionary of Music and Musicians,* and other articles and reviews on Baroque music. He has twice received the *Noah Greenberg Award* from the American Musicological Society for "distinguished contribution to the study and performance of early music." The award supported Heyer's period-instrument recordings of Gilles's *Messe des morts,* issued by Musical Heritage, and a soon-to-be-released compact disc of two motets by Lully and Bach's *Cantata 140.* As a member of the international committee of scholars undertaking the publication of the collected works of Jean-Baptiste Lully, Heyer recently completed a critical edition of Lully's motet *Notus in Judaea* as part of the first volume of music to be issued in that series. While continuing his work on that composer, Heyer is also preparing a book on Bach's *St. Matthew Passion.*



James Schwabacher
Opera Symposium Moderator
James Schwabacher made his Bach Festival debut in 1950 singing the Evangelist in the Festival's first performance of the *St. John Passion.* Mr. Schwabacher has performed this role and that of the Evangelist in the *St. Matthew Passion* over one hundred times in his thirty-five year career including annual appearances with the Festival until 1975, when he retired. Mr. Schwabacher has been Artistic Administrator and President of the Merola Opera Program of the San Francisco Opera for 30 years and continues to serve as Vice President of the Symphony and Vice Chairman of the San Francisco Conservatory of Music.

Bill Tracy
Repetiteur
William Tracy holds both B.A. and M.A. degrees from Cal State at Northridge. In 1983 after participating in the Merola Opera Program, he was engaged as coach accompanist for San Francisco Opera Center and toured with Western Opera Theater. For three seasons he toured for Columbia Artists Management as musical director at L.A. Opera Ensemble.He has also been accompanist for the Metropolitan National Council's opera auditions. Mr. Tracy was invited to perform for the first delegation to the U.S. from the People's Republic of China. In 1984 he became Assistant Artistic Director of Anchorage Opera. Since returning to S.F., Mr. Tracy has renewed his association with S.F. Opera Center and established a successful private studio. His other activities have included accompanist for S.F. Symphony, director of incidental music for S.F. Shakespeare Festival and accompanist for the Carnegie Hall International American Music Competition. He recently became principal pianist for San Jose Symphony and records for Orion Records. This marks his 5th year as assistant to Maestro Salgo in opera preparation.



Professor Christoff Wolff
Lecturer
Professor Christoph Wolff is one of the world's leading authorities and the author of several books and numerous articles on J.S. Bach. He is the editor of the scholarly journal, *Bach Jahrbuch* and serves on the editorial board of the *Neue Bach-Ausgabe,* the new critical edition of Bach's complete works which will incorporate the latest in scholarly interpretation, as well as the new discoveries, such as the recently-identified chorales uncovered by Professor Wolff in the rare book library at Yale University.

Born and educated in Germany, Professor Wolff received his Artist Diploma in Organ in 1963 and his Ph.D. in Musicology in 1966. He served on the faculties of Princeton and Columbia universities prior to being invited to Harvard University to be the William Powell Mason Professor of Music. He is currently the Chairman of the Department of Music at Harvard. In 1978, he was awarded the Dent Medal of the Royal Musical Association in London and, in 1982, was elected a Fellow of the American Academy of Arts and Sciences.

The E. Nakamichi Foundation Recital Series

The E. Nakamichi Foundation was established to encourage the propagation and appreciation of serious music, particularly of the Baroque Period. Generally, the Foundation accomplishes this by underwriting performances, lectures and broadcasts which are designed to increase public awareness and understanding of this art form.

In keeping with Foundation interests, the Carmel Bach Festival has been awarded a generous grant from the E. Nakamichi Foundation to support the Festival's recital series. As a result of this support, a printed program for the series with program notes inserted for each recital will be given to every patron. The Carmel Bach Festival is proud to present the E. Nakamichi Foundation Recital Series.

Recitals will be delay broadcast on KUSP-89 FM during the week of July 18-24. The 2:30 p.m. recitals can be heard at 6:30 p.m. the same day, except for Wednesday's which will be heard at 7:30 p.m. The Saturday 11 a.m. recital can be heard at 1 p.m. on Saturday, July 23rd and the organ recital of Tuesday the 12th at 11 a.m. can be heard at 12 noon on Sunday, July 24th.

Carmel Bach Festival 1988
51st Season Program

Monday Concert

July 11, 18, 25, 8 p.m., Sunset Center Theater

I. **Cantata BWV 119, "Preise, Jerusalem, den Herrn"** . . . . . **Johann Sebastian Bach**
1685-1750

Chorus
Recitative (tenor)
Aria (tenor)
Recitative (bass)
Aria (alto)
Recitative (soprano)
Chorus
Recitative (alto)
Chorale

Susan Montgomery, *soprano,* Catherine Stoltz, *mezzo-soprano*
Frederick Urrey, *tenor,* Jacob Will, *bass*

Louise Di Tullio, Sarah Orme Weisz, *flutes*
Michael Rosenberg, Leslie Reed, *oboes*

Festival Chorus, Chorale and Orchestra

II. **Concerto for two violins in d, BWV 1043** . . . . . **J.S. Bach**

Vivace
Largo, ma non tanto
Allegro

Stephanie Chase, Gennady Filimonov, *violins*

Festival Orchestra

Intermission

III. **Requiem, K. 626** . . . . . **Wolfgang Amadeus Mozart**
1756-1791
(completed by Franz Süssmayr)
1766-1803

Introitus
  Requiem
Kyrie
Sequenz
  Dies irae
  Tuba mirum
  Rex tremendae
  Recordare
  Confutatis
  Lacrimosa
Offertorium
  Domine Jesu
  Hostias
Sanctus
Benedictus
Agnus Dei
Communio
  Lux aeterna

Kay Paschal, *soprano,* Catherine Stoltz, *mezzo-soprano*
Steven Tharp, *tenor,* Myron Myers, *bass*

Festival Chorus, Chorale and Orchestra

THE MONTEREY VINEYARD®

Opening night concert is underwritten by a generous grant from THE MONTEREY VINEYARD®

This concert will be broadcast live on KUSP-89 FM on Monday, July 18.

Program Notes

Preise, Jerusalem, den Herrn, BWV 119 J. S. Bach

Shortly after his arrival in Leipzig, Bach composed this magnificent cantata for the service held in connection with the annual election of the Town Council of Leipzig. The first performance took place on August 30, 1723. The occasion gave Bach perhaps his first opportunity to compose for larger-than-normal resources, insofar as this annual celebration allowed for the expense of augmenting the musical forces for the festivities. The author of the text is unknown, and the text, drawn from several sources is occasional, problematic, and not of particular distinction. Efforts have even been made to supply this excellent music with new text. The first chorus is drawn from Psalm 147, 12-14; the final chorus is the fourth verse of Luther's translation of the Ambrosian *Te Deum*. Most of what lies in between is taken from various passages in the Old and New Testaments with recitatives that paraphrase those passages.

The opening chorus is modeled after the French overture, with its symbolic pompous and majestic opening rhythms followed by the typically fugal section, where the choir enters.The tenor aria and recitative that follow continue this elegant mode of composition recalling some of the splendor of Versailles to the Leipzig celebration. The extended choral movement continues the festive spirit with a fugal opening that recalls the famous hymn "Nun danket alle Gott" (Now thank we all our God). The final chorale, however, retreats from secular splendor to the "arm Gebet" (poor prayer) from Luther's version of the *Te Deum* set in a simple harmonization of the plainsong tune.

Translation:

1. Chorus: Praise the Lord, O Jerusalem; Praise Thy God, O Zion. For he hath strengthened the bars of thy gates; he hath blessed thy children within thee.

2. Recitative: Blessed land, fortunate city, where even the Lord has his hearth and fire. How can God reward a land better than to let honor dwell there? How can He bless a town with more riches than to promise that justice and peace will never tire of kissing, will never become satiated—and that promise has been fulfilled in deed. This is the result [God has] effected; Blessed land, fortunate city.

3. Aria: Well for thee, you people of the linden trees, thou art fortunate! You know within yourselves how enormously important are God's blessing and grace.

4. Recitative: So gloriously you stand, beloved town, you people, that God has chosen you for His inheritance. Yet indeed, most certainly, when one holds it to the heart and rightly acknowledges it through them, the Lord permits the blessing to grow! Yea, what more do you need. The proof is already there: heart and conscience will convince us that whatever good we see in ourselves is due to God's astute authority and your wise government. Therefore, beloved people, be ready for true gratitude! Moreover, even your walls should not remain silent.

5. Aria: Authority is a gift of God, itself in God's image. Whoever does not weigh its power must also totally forget God; how else would His word be fulfilled.

6. Recitative: Now we acknowledge and bring to Thee, O God on High, an offering of thanks. Above all, from the present day on, this day which the Lord has made for us, dear [town] fathers, has brought some of you release from your burden, and has brought others to sleepless hours of worry, so sighs a faithful people with heart and mouth together.

7. Chorus: The Lord has bestowed blessings on us, for that we are joyful, May He look upon the beloved [town] fathers and keep them to innumerable and long years beyond, in their house of government, thus we shall praise him.

8. At last, since you, Lord, have chosen us as your people, so let one more poor prayer come before you, and listen, yes listen, the mouth, head and soul sigh deeply together.

9. Chorale: Help Thy people, Lord Jesus Christ, And bless Thine inheritance. Serve and tend them forever. And exalt them high in eternity. Amen.

Concerto for two violins in d, BWV 1043 J. S. Bach

To the Calvinist Court Chapel at Köthen, which did not allow elaborate church music, we owe thanks for diverting Bach's attention from his principal early-life mission (the creation of a well ordered church music) for a time. From Bach's days at Köthen come most of his concertos: the Brandenburg Concertos, the harpsichord concertos, and this unique and beloved double concerto, which Bach also arranged in c for two claviers.

Köthen brought Bach in close proximity to Celle, which had a court orchestra accomplished in the French style, a style Bach was to cultivate to the point that his pupil Zalter was later to complain of the excessive "French froth" of the *St. Matthew Passion*. But the double concerto has little of the French element; instead it reflects the deep appreciation Bach held for the Italian Vivaldi, whose music he had so lovingly transcribed in Weimar. Vivaldi produced hundreds of excellent concertos, Bach, merely a handful in comparison, but how thankful we must be for them.

Although cast in the Vivaldian mold, the first movement reflects Bach's greater mastery of contrapuntal writing. Imitative flowing lines characterize the second movement as well, but here the debt to Vivaldi is evident in detail as well

as in general style (cf. Autumn on the Tuesday evening program). The third movement displays a greater evidence of Vivaldian *tutti-soli* contrast.

Requiem, K626 **A. Mozart**

The circumstances surrounding Mozart's composition of his *Requiem Mass,* his premature death in the midst of its composition, and Mozart's relationship to Viennese court composer Antonio Salieri (1750-1825) has spawned rumors of intrigue and murder, mainly to the detriment of Salieri's character, since the early 19th century. The most recent idle speculation appears in Peter Shaffer's entertaining play *Amadeus* and the subsequent film version. Although Salieri had nothing to do with the commissioning of the *Requiem,* and there exists no meaningful evidence that implicates Salieri in Mozart's early demise, as *Amadeus* pretends, there is no doubt that the *Requiem* was commissioned in a mysterious way. According to an early biography of Mozart:

> Early in August (1791), the composer was one day surprised by the entrance of a stranger, who brought him a letter without any signature, the purpose of which was to inquire whether he would undertake the composition of a requiem, by what time he could be ready with it, and his price. The unknown expressed himself on this occasion in a manner as flattering as it was mysterious. Mozart, who never was accustomed to engage in any undertaking without consulting his wife, related to her the singular proposition made to him, adding that he should much like to try his hand in a work of that character, as the elevated and pathetic in church music was his favorite style, She advised him to accept the engagement. In a few days the messenger returned, paid twenty-five ducats, half the price required, in advance, and informed the composer that his demand was so moderate, he might expect a considerable present on completing the score. He was to follow the bent of his own genius in the work, but to give himself no trouble to discover who employed him, as it would be in vain.

We know today that the mysterious visitor was an Anton von Leitgab, and the anonymous commissioner of the Requiem a Count Franz von Walsegg-Stuppach, an amateur composer who liked to have works performed in his household allowing his guests to assume that he had composed them himself.

Mozart died during the composition of the mass, having completed the *Introit* and *Kyrie,* the *Dies Irae* up to the ninth bar of the *Lacrimosa,* and the vocal parts of the *Offertory.* The rest remains in some dispute with Süssmayr claiming more responsibility for the completion of the other movements than Mozart's widow, and others, have been willing to accept. In Süssmayr's defense, he undertook a difficult task. We know that he received some instructions from Mozart, if we accept the account of Mozart's sister-in-law in a letter of some years later:

> Süssmayr was at Mozart's bedside. The well-known *Requiem* lay on the quilt and Mozart was explaining to him how, in his opinion, he ought to finish it, when he was gone. His last movement was to attempt to express with his mouth the drum passages in the *Requiem.* That I can still hear.

Consequently, the work manifests some unevenness in its musical craftsmanship, but the greatness of the portions Mozart undoubtedly completed along with the solid musical strength of the remainder, place this work among the most appreciated of his choral works.

John Hajdu Heyer

Translations:

I. Introit and Kyrie

Lord, grant to them eternal rest; may perpetual light shine upon them. For a song of praise should be sung to you, God in Zion, and worship should be accorded you in Jerusalem; hear my prayer, for all flesh comes to you. Eternal rest grant unto them, O Lord: and let perpetual light shine upon them.

Lord have mercy, Christ have mercy, Lord have mercy.

II. (1) Dies irae:

The day of wrath, that day, will dissolve the world in flame, as David and the Sibyl testify.

What trembling there will be when the Judge comes, who will sift all things closely.

(2) Tuba mirum

The trumpet, spreading a wonderous sound through the tombs of all lands, will drive all before the throne.

Death and Nature will be amazed when the Creature rises again to reply to the Judge.

The written book will be brought forth, in which everything is contained by which the world must be judged.

Therefore when the Judge is seated, whatever is hidden will appear, nothing will go unpunished.

What will I, wretch, say then, what protector call out to, when the just will hardly be safe?

(3) Rex tremendae majestatis,

King of fearful majesty, who save freely those who are to be saved, save me, O fountain of mercy.

(4) Recordare

Remember, merciful Jesus, that I am the cause of your coming, do not destroy me on that day.

Seeking me, you sat down fatigued, you redeemed me by suffering the Cross; let not so much labor be in vain.

Just Judge of vengeance, make me the gift of forgiveness before the day of reckoning.

I groan like a guilty one, my face is red with shame;

You who absolved Mary Magdalene and granted the prayer of the thief, you gave hope to me also.

My prayers are not worthy, but accept them kindly and mercifully, lest I be burned in the eternal fire.

Grant me a place among the sheep and separate me from the goats, establishing me on your right hand.

(5) Confutatis

When those you have cursed have been confounded and given over to the sharp flames, call me among the blessed.

I pray humbly, bent down, my heart shattered like ashes, take care for my ending.

(6) Lacrimosa

That will be a day of tears when out of the flames will arise a guilty man to be judged.

Therefore spare this one, God, merciful Jesus, Lord, Grant them rest. Amen.

Translation of the Dies Irae by Edward Houghton

III. Offertory:

Lord Jesus Christ! King of glory! Free the departed souls of all the faithful from the pains of hell and from the deep pit: Deliver them from the mouth of the lion, that hell may not swallow them up, and that they may not fall into darkness; but may holy Michael, the standard-bearer, lead them into the holy light, which you once promised to Abraham and his progeny.

Hostias: Praising you, Lord, we offer to you sacrifices and prayers: May you accept them for those souls whom we remember today. Grant, Lord, that they will pass from death to life, which you once promised to Abraham and his progeny.

IV. Sanctus

Holy, Holy, Holy, Lord God of Hosts! Heaven and earth are filled with your glory. Hosanna on high!

V. Benedictus

Blessed are those who come in the name of the Lord. Hosanna on high.

VI. Agnus dei and Post-Communion

Lamb of God, who takes away the sins of the world, grant us peace. Lamb of God, who takes away the sins of the world, grant us eternal peace.

May eternal light shine upon those, Lord, with the saints forever, because you are merciful. Grant them eternal rest Lord, and may eternal light shine upon them, with the saints forever, because you are merciful.

Tuesday Concert

July 12, 19, 26, 8 p.m., Sunset Center Theater

I. **Cantata BWV 106, "Gottes Zeit ist die allerbeste Zeit"** . . . . . **Johann Sebastian Bach**
1685-1750

Sonatina
Chorus
Aria (tenor)
Aria (bass)
Chorus
Aria (alto)
Duet (bass and alto)
Chorus

Catherine Stoltz, *mezzo-soprano*
Steven Tharp, *tenor,* Jacob Will, *bass*

Louise Di Tullio, Sarah Orme Weisz, *recorders and flutes*
Judith Davidoff, Julie Jeffrey, *violas da gamba*
Peter Rejto, *cello*

Members of the Festival Chorale and Orchestra

II. **Concerto for clavier in d, BWV 1052** . . . . . **J.S. Bach**

Allegro
Adagio
Allegro

Jean Louis Steuerman, *piano*

Festival Orchestra

Intermission

III. **Concerti for violin, "The Seasons"** . . . . . **Antonio Vivaldi**
1678-1741

"Spring," Ryom 269
Allegro
Largo
Allegro
"Summer," Ryom 315
Allegro non molto
Adagio
Presto
"Autumn," Ryom 293
Allegro
Adagio molto
Allegro
"Winter," Ryom 297
Allegro non molto
Largo
Allegro—Lento

Stephanie Chase, *violin*

Members of the Festival Orchestra

This concert will be broadcast live on KUSP-89 FM on Tuesday, July 19.

Program Notes

BWV 106 "Gottes Zeit ist die allerbeste Zeit" J. S. Bach

"Gottes Zeit ist die allerbeste Zeit," also known as the "Actus tragicus," ranks among the finest of Bach's earliest surviving cantatas. Bach probably compiled the text himself, drawing on the Bible and various hymns. The nature of this funeral cantata indicates that Bach must have written it upon the death of an elderly, beloved individual, possibly Bach's great uncle, Tobias Lämmerhirt, who died in August of 1707, leaving Bach a sum of money sufficient to enable the young church musician to marry. The cantata eschews overt mourning for the joyful contemplation of the afterlife. It reveals a remarkable depth of inspiration for a composer of twenty-two years.

Like other early cantatas, the "Actus tragicus" opens with an instrumental movement which sets the mood for the first chorus. In this opening chorus Bach musically interprets the "life" and "death" references in the text. Following a brief tenor arioso the bass aria presents a stern admonition to "Put your house in order" to a busy instrumental accompaniment. In the next chorus Bach symbolizes the strength of the old covenant in a solemn, strict fugue during which the gambas and flutes quietly intone the chorale "Ich hab' mein' Sach' Gott heimgestellt" (I have placed all my affairs in God's hands) in answer to the words "Du müsst sterben" (You must die). This is followed by the lovely entrance of the sopranos with "Ja, ja, ja komm Herr Jesu." The movement ends with extraordinary effect.

Following the alto arioso, the bass (Christ) joyfully welcomes the soul to paradise while the altos (the departed) intone a funeral hymn. A moving, expressive moment occurs when the bass falls silent during the words "Sanft und stille" (Soft and still). The final movement begins with an accompanied chorale leading to an elaborate, joyous fugal "Amen."

Text and Translation:

Chorus:

God's time is best of all. In Him we live, move, and have our being, as long as he wishes. In him we die at the appointed time, when he wills.	Gottes Zeit ist die allerbeste Zeit. In ihm leben, weben und sind wir, so lange er will. In ihm sterben wir zu rechter Zeit, wenn er will.

Tenor Solo:

Oh Lord, teach us to remember that we must die, that we may come to wisdom.	Ach, Herr! Lehre uns bedenken, dass wir sterben müssen, auf dass wir klug werden.

Bass Solo:

Put your house in order, for you shall die and not live.	Bestelle dein Haus! denn du wirst sterben, und nicht lebendig bleiben.

Chorus:

It is the old covenant: man, you must die. Yes, come, Lord Jesus.	Es ist der alte Bund: Mensch, du musst sterben. Ja, komm, Herr Jesu!

Alto Solo:

Into Thy hands I commend my spirit; you have redeemed me, Lord, Thou true God.	In deine Hände befehl' ich meinen Geist; du hast mich elöset, Herr, du getreuer Gott.

Duet: Bass and Alto (with chorale):

Today shalt thou be with me in paradise.	Heute wirst du mit mir im Paradies sein.

Chorale:

With peace and joy I depart, confiding in God's will: my heart and mind are comforted, soft and peaceful. For God has promised me that death will be my slumber.	Mit Fried und Freud ich fahr' dahin in Gottes Willen, getrost ist mir mein Herz und Sinn, sanft und stille, wie Gott mir verheissen hat; der Tot ist mein Schlaf worden.

Chorale:

Glory, praise, honor, and majesty be given to thee, God, Father and Son, and the Holy Ghost by name. The divine strength makes us victorious through Jesus Christ, Amen.	Glorie, Lob, Ehr' und Herrlichkeit sei dir, Gott Vater und Sohn bereit, dem heil'gen Geist mit namen. Die göttlich' Kraft mach' uns sieghaft durch Jesum Christum, Amen.

Concerto for clavier in d, BWV 1052 — J. S. Bach

J. S. Bach composed his clavier concertos for harpsichord, but those great works constitute the earliest concertos still in the general repertory of the modern pianist. Remarkably, Bach's surviving clavier concertos, including this d minor concerto, did not originate as keyboard concertos at all, but as works for violin and orchestra. There can be little doubt that many of Bach's orchestral compositions have been lost, and we must be grateful that his responsibilities for the *collegium musicum* in Leipzig must have prompted him to make these transcriptions.

Of perhaps greater interest is Bach's employment of music from the d minor concerto in Cantata 188, Ich hab meine Zuversicht (I have my confidence) and in Cantata 146 where the first movement of the concerto serves as instrumental preludes in both cantatas. In Cantata 146 the opening chorus is superimposed on the music of the concerto's *Adagio* to the text "Wir müssen durch viel Trübsal in das Reich Gotten eingehen" (Through much tribulation we must enter into the kingdom of God), revealing some insight to the poetic affect of this music.

The *d minor Concerto* follows the basic formal principle of the Baroque concerto: the opening material of the movement returns later, in whole or in part, in varying keys, with a final statement in the home key of the movement. Intervening material provides contrast, but often grows out of the elements of the principal idea.

Bach employs the normal three movement structure, with an opening allegro with a vigorous, disjunct subject in octaves. The expressive middle movement is in g minor, a curiosity,

for contrast to the major often appears in the middle of a minor key work. The final allegro, in triple time, is characterized by a principal subject marked by repeated notes.

Four concertos for Violins "The Seasons" **Antonio Vivaldi**

Bach's admiration for Vivaldi dated from as early as 1712 when a large quantity of Italian music became available to the musicians in the court at Weimar. The noted Bach scholar Christoph Wolff has observed that Sebastian's confrontation with Vivaldi's music in Weimar prompted the "strongest single development towards Bach's personal style." The debt Bach owed to Vivaldi may be observed in Bach's approach to melodic contours, his rhythmic conciseness and drive, his motivic treatment of melodic lines, and his articulation of harmonic schemes. The Festival this year appropriately includes representation by Bach's well-known, but neglected, Italian contemporary.

The four concertos known to us as *The Seasons (Le Stagioni)* were published in 1725 as the first four of the 12 concertos in Vivaldi's Opus 8, but Vivaldi had composed the works earlier, and not all at one time. Vivaldi provided these four concertos with descriptive sonnets written either by himself, or by one of his opera librettists. We know, from the dedicatory letters to Count Venceslas Morzin, a Bohemian nobleman who lived in Italy, that the concertos had been performed frequently before their publication, but without any more specific description than what is implied in the main titles. Thus, it appears that the music brought forth the sonnets, and the concertos are not musical programs of the poems.

In addition to the poems, Vivaldi also added marginal descriptions of certain passages in the individual parts; for example, a passage in *Spring* carries the indication "the sleeping goatherd," and the viola part "the barking dog," the *adagio* of *Autumn* carries the notation "sleeping drunks" in the cello part, and certain figures in *Winter* evidently evoke "running and stamping one's feet from the cold."

Descriptive considerations aside, Vivaldi's four concertos offer excellent, but not atypical examples of the composer's remarkably rich and imaginative concept of the Baroque concerto, a form which Vivaldi mastered, producing more than 500 of them.

John Hajdu Heyer

Wednesday Concert

July 13, 20, 27, 9 p.m., Carmel Mission Basilica

FOUNDERS' MEMORIAL CONCERT
Music from the Chapel of the Esterházy Palace

Sandor Salgo, *Conductor*
Priscilla Salgo, *Assistant Conductor*
Festival Chorale and Orchestra

Processional

I. Motet, **"Alma mater redemptoris"** ("Hail, mother of the Redeemer") . . . . . **Gregor Joseph Werner**
1693-1766

II. Motet, **"Crucifixus"** ("He was crucified"), for 4 choirs . . . . . **Antonio Caldara**
c.1670-1736

III. **Symphony in e, Hob.I:44 ("Trauersymphonie")** . . . . . **Franz Joseph Haydn**
1732-1809

Adagio

IV. Cavatina, **"Palpita ad ogni istante"** (from *Orlando Paladino*) . . . . . **Franz Joseph Haydn**

Kay Paschal, *soprano*

V. **"Harmoniemesse" in B-flat, Hob. XXII/14** . . . . . **Franz Joseph Haydn**

Kyrie (Lord, have mercy)
Gloria (Glory be to God in the highest)
Gratias (We give thanks to Thee)
Qui tollis (Thou who takest away the sins)
Quoniam tu solus sanctus (For Thou alone art holy)
Credo (I believe in God the Father)
Et incarnatus est (He was made incarnate)
Et resurrexit (He arose)
Et vitam venturi saeculi (I believe in the life of the world to come)
Sanctus (Holy, holy, holy)
Benedictus (Blessed is He)
Agnus Dei (Lamb of God)

Kay Paschal, *soprano,* Catherine Stoltz, *mezzo-soprano*
Steven Tharp, *tenor,* Myron Myers, *bass*

VI. **Recessional I: Sinfonia from the cantata, "Plaudite, sonat tuba"** . . . . . **Johann Joseph Fux**
1660-1741

Recessional II: Te Deum laudamus . . . . . **Gregorian Chant**

This concert will be broadcast live on KUSP-89 FM on Wednesday, July 20.

Program Notes

The name of Esterházy has long been familiar to music-lovers from its association with that of Joseph Haydn. The composer served this noble Hungarian family under four of its hereditary princes, at their ancestral castle in Eisenstadt (southeast of Vienna) and at their magnificant summer palace of Eszterhàza (in present-day Hungary). In addition to composing operas, symphonies, chamber works and church music, Haydn organized and led countless concerts and opera performances for his Esterházy patrons, featuring music by leading Austrian and Italian composers of the day—especially those whose influence was strong in nearby Vienna. Haydn scholar Jens Peter Larsen has observed:

> During Haydn's youth the dying high Baroque style, represented in Vienna by the Fux-Caldara tradition, was giving way to a more "modern," homophonic style... In his isolation he was able to work towards a synthesis of these antagonistic styles: into the forms of the new age... he breathed the spirit of Baroque invention.

This evening's concert explores in various ways this special aspect of musical life in the Austrian Empire of the 18th century, where Haydn and his Esterházy princes played such an important role.

I. Gregor Joseph Werner was appointed Kapellmeister at the Esterházy court in 1728, and served for 38 years, bringing the princely musical establishment to a high standard. When Haydn was appointed Vice-Kapellmeister in 1761, Werner was left to supervise sacred music only, all other responsibilities being given to his colleague. His resentment of Haydn made him highly critical of the younger composer, and relations between them during the five remaining years of Werner's life were often strained.

Now known primarily as the composer of a Vivaldi-like series of orchestral works called "The Curious Instrumental Calendar," Werner was nonetheless a skilled craftsman of church music. His motet "Alma mater redemptoris" shows a keen sense of counterpoint in the "strict" manner, and an individualistic melodic style.

II. The chief representative of the Italian Baroque style in the Vienna of Haydn's youth was the Venetian-born composer Antonio Caldara, who served as Vice-Kapellmeister (under Fux) to the Hapsburg Emperor from 1716 until his death in 1736. (His works were still being performed when Haydn began his studies in Vienna in 1740.)

Caldara had been a choirboy at St. Mark's in Venice, where the tradition of massive polychoral pieces was well established. His "Crucifixus" for 16-part chorus—an emotional setting of a portion of the "Credo" (Creed) of the Mass—is unusual in that each of the four choirs consists not of four "mixed voices" pitched from high to low, but of four polyphonic lines sung in the same vocal range: four soprano parts, four altos, etc. The result is a densely interwoven contrapuntal texture in which the four choirs are differentiated more by pitch level (and thus sonority) than by spatial separation.

III. Haydn's *Symphony #44 in e*, composed in 1771, comes from an intense, inspired period of creativity during which the full powers of the composer's genius blossomed. The "Farewell Symphony" of the Friday evening program also came from this important time in Haydn's symphonic career. The subtitle "Trauer" (mourning), which was applied sometime after the work's first appearance, is thought to have come from the composer himself—Haydn reportedly expressed a desire to have this noble and inspired *Adagio* played at his own funeral. The extraordinary qualities of this movement have long elicited admiration. Haydn scholar H.C. Robbins-Landon describes this movement as "among the most radiant and moving pieces in this whole remarkable period."

IV. The presentation of operas—both his own works and those of others—was one of Haydn's chief duties during his long years of service to the second of his Esterházy patrons, Prince Nikolaus (1762-1790). The prince was immensely wealthy and a great lover of opera, maintaining a skilled troupe of musicians and a well-equipped theater.

Haydn's opera *Orlando Paladino* was first performed on the prince's name day, December 6, 1782. It concerns the exploits of the legendary hero Orlando, whose unrequited passion for Angelica sends him into vengeful madness. In her limpidly expressive cavatina *Palpita ad ogni istante* "My heart trembles every instant"), the unhappy Angelica laments the misfortune that the forces of love have brought upon her.

C.C.

V. Haydn's last major work, the *Harmoniemesse,* ended the cycle of six-yearly masses he produced beginning in 1796 to commerorate the name day of Princess Maria Hermenegild, wife of the Esterházy prince Nicolaus II. It was first performed on September 8, 1802 at Eisenstadt. (The grand palace at Eszterhàza had by then been given up, and the two princely residences were at Eisenstadt and Vienna.)

The *Harmoniemesse* derives its name from the orchestral richness of its score; the improved circumstances of the Esterházy orchestra under Nicolaus II made expanded forces available to the composer.

The mass opens with a sober, expansive, even mystical Adagio, unlike any of Haydn's other Kyrie settings; the movement is a masterpiece of motivic development.

The Gloria divides into several sections, the first of which opens with a dazzling lyric soprano solo. The "Gratias," in

moderately quick triple time, reflects a treatment found in several other Haydn masses. The "Qui tollis" shifts to f minor, a key Haydn associated (as we hear in Symphony No. 49) with passion. The "Quoniam" presents a magnificent double fugue, skillfully interrupted by a passage for the soloists shortly before the closing section.

Robbins Landon points to the conservative nature of the Credo, which divides into three sections (fast-slow-fast). The text receives careful attention here: note the word-painting on "ascendit" ("he ascended") and "descendit" ("he descended"), and the low E-flat of the bass soloist on "sepultus est" ("he was buried").

The solemn Sanctus, with its alternating solo and *tutti* passages, its striking harmonic changes, and its off-beat *forzati,* calls to mind Beethoven's style. The Benedictus, marked *Allegro molto,* reflects the sonata form concept, including a delightful second theme.

The Agnus Dei is given to the soloists, with rich orchestral accompaniment, featuring the use of the double reeds with *pizzicato* strings.

In June of 1802 Haydn had written Prince Nicolaus that he was then "labouring wearily on the new mass," adding, "I am anxious whether I shall receive any applause because of it." Masterly in its treatment of form, inventive, rich, and profound, the *Harmoniemesse* betrays none of the fatigue of which its seventy-year old creator complained during its composition.

J.H.H., ed. by C.C.

VI. Johann Joseph Fux is known primarily as the author of the treatise *Gradus ad Parnassum* (1725), which codified what in the 18th century was considered to be the compositional style of the revered 16th-century master Palestrina. For a hundred years after its publication almost every composer—including Haydn—used it as a composition textbook.

Fux spent most of his influential career in the service of the Hapsburg court in Vienna, where his compositions were still being performed at court as late as 1775, 35 years after his death. The portion of his solo cantata, "Plaudite, sonat tuba," ("Clap your hands, sound the trumpet") that concludes this program provides a glimpse of the composer's ample skills at florid and brilliant writing in an operatic, non-academic style.

Clifford Cranna

Thursday Concert

July 14, 21, 28, 8 p.m., Sunset Center Theater

I. **Aria, "Ich traue seiner Gnaden," from Cantata BWV 97** . . . . . **Johann Sebastian Bach**
1685-1750

Aria, "Halleluja, Stärk' und Macht," from Cantata BWV 29

Frederick Urrey, *tenor*
Rosemary Waller, *violin*
David Starkweather, *cello*
Bruce Lamott, *harpsichord*

II. **Sonata for cello and piano in D, Opus 102, No. 2** . . . . . **Ludwig van Beethoven**
1770-1827

Allegro con brio
Adagio con molto sentimento d'affetto
Allegro fugato

Peter Rejto, *cello*
Bin Wang, *piano*

Intermission

III. **Aria with 30 Variations, "The Goldberg Variations," BWV 988** . . . . . **J.S. Bach**

Jean Louis Steuerman, *piano*

On Thursday, July 28 only

Virginia Black, *harpsichord*

Piano courtesy of Steinway
Horace Greeley, Chief Concert Technician, Northern California

This concert will be broadcast live on KUSP-89 FM on Thursday, July 21.

Program Notes

Aria: **Halleluja, Stärk, und Macht sei des Allerhöchsten**
from Cantata BWV 29. **J. S. Bach**

We know Bach's Cantata 29, *Wir danken dir, Gott, wir danken dir,* primarily through Bach's use of its opening movement for two sections of the *B minor Mass,* but this bright tenor aria, which forms that cantata's third movement, offers testimony to the richness of Cantata 29 in and of itself. Bach produced the cantata for the inauguration of the Leipzig town council on 27 August 1731, probably rearranging much of it from earlier work under time constraints. The tenor aria, with its violin *solo obbligato,* may have been adapted from a now-lost sonata for violin and keyboard. It follows *da capo form,* with lively runs decorating the Hallelujahs of the first section, while the middle section (Zion is still his city) moves more broadly but grows increasingly more ornate.

Translation:

Hallelujah, power and strength be unto the Almighty's name!

Zion is still his city, there he has his dwelling, there he still, with our descendents, remembers our fathers' covenant.

Aria: **Ich traue seiner Gnaden** **J. S. Bach**
from Cantata, BWV 97.

The tenor aria of Cantata 97, with its elaborate violin obbligato, provides rich and demanding violin writing reminiscent of Bach's solo violin sonatas. In the interaction of the vocal and instrumental parts we find an extraordinarily effective interpretation of the text in the violin writing, for example, the four-note chords on the text "Nichts, nichts wird mich verletzen" (Nothing, nothing will injure me), the chromatic motion on Übel (evil), and the undecorated sustained note on "Leb' ich nach seinen Gesetzen" (I live according to His laws).

Translation:

I trust His mercy, which protects me from all danger and evil. Nothing will injure me. Nothing, nothing that I need will I lack.

I live according to his commandments, so nothing will hurt me.

Sonata for cello and piano in D,
Op. 102, No. 2 **Ludwig van Beethoven**

Allegro con brio
Adagio con molto sentimento d'affetto
Allegro fugato

Beethoven composed this, the last of his cello sonatas, in August of 1815, a time which saw little productivity from the composer because of evident deep depression brought on by his deafness, the political events in Vienna during the early part of the decade and resultant financial difficulties, the illness and death of his brother, and the subsequent protracted litigation over the custody of his nephew Carl. For these reasons the relatively few compositions of this time have attracted considerable interest. Some of them, particularly the piano sonatas, Op. 90 and 101 and the two cello sonatas, Op 102, reflect a deep and romantic expressiveness that lies closer to Schumann and his generation than do most of Beethoven's later works.

Beethoven's moody and suspicious nature often led to arguments and difficulties with his most loyal friends and supporters, and such had happened with a devoted admirer, the Countess Marie von Erdödy, over some minor issues, in 1809. The relationship was restored in 1815, and Beethoven went to visit the Countess almost every day for a period. Though physically weak, she was a fine pianist, and it was for the her and the cellist Josef Linke that Beethoven wrote the two sonatas of Op. 102. Beethoven dedicated this second of the sonatas to the Countess Erdödy.

Goldberg Variations, BWV 988 **J. S. Bach**

The last decade of Bach's life seemingly saw a change in the composer's motivation for composition. Whereas in earlier years much of his composition output stemmed from practical considerations — the production of music for his church, his *collegium musicum,* his patrons, or his children and pupils — these monumental late works, the *Goldberg Variations,* the *Art of the Fugue,* the *Musical Offering,* and the *B minor Mass* stand apart, as Joshua Rifkin has observed, in a "remarkable series of encyclopedic, speculative, and ultimately quite private works that dominate Bach's final decade."

The Goldberg Variations of 1741-42 form a bridge into this final period. The variations resulted from a commission by Baron von Keyserling, who suffered from insomnia. When the baron could not sleep, he would ask his harpsichordist Goldberg to play "one of my variations." The harpsichordist Johann Theophilus Goldberg (1727-56) studied with both Sebastian Bach and his eldest son Wilhelm Friedmann. The variations Bach wrote for Goldberg to perform testify to the harpsichordist's remarkable facility and skill , but poor Goldberg died young, only 29, and undoubtedly departed quite unaware that this great work of his former teacher would make his name immortal.

Bach produced much more than a simple set of variations at Keyserling's request. Indeed, the 30 *Goldberg Variations* present the first of Bach's comprehensive surveys of compositional technique — the *Musical Offering* and the incomplete *Art of the Fugue* were yet to follow. Like those other brilliant works, Bach's 30 variations present a wide-ranging, but systematic treatment of an idea. Bach based the set of variations on a sarabande that appeared years earlier

in the "Notebook" for his second wife, Anna Magdalena. Spaced systematically throughout the variations we find canons that progress through the interval of treatment (Variation 3 is a canon at the unison, Variation 6 a canon at the second, Variation 9 a canon at the third, etc.). Interspersed among these canons are inventions for two, three and four voices, eight studies for crossing hands (each of contrasting nature), a siciliana, a fugue, a French overture, and a *Quodlibet* (What you please) as the 30th variation. In this final variation Bach combines two popular songs with the bass of the aria: "Ich bin so lang nicht bei dir gewest" (I have long been gone from you) and "Kraut und Rüben haben mich vertrieben" (Cabbage and turnips have driven me away). All together these canons, inventions, dances, and studies constitute what the distinguished scholar and pianist Charles Rosen has described as "the greatest work of keyboard virtuosity before Beethoven."

The variations are all in the key of the aria, G major, with the exception of a few in the parallel g minor. Although there is no evidence that Bach conceived this work for performance from beginning to end, the presence of the French overture movement exactly halfway through the set forms a natural re-beginning to a second half. The following outline is based upon notes by Charles Rosen.

Aria

Var. 1: Two-part invention
Var. 2: Three-part invention
Var. 3: Canon at the unison
Var. 4: Four-part invention
Var. 5: Virtuosic study for crossing hands
Var. 6: Canon at the second
Var. 7: Dance-like movement in 6/8
Var. 8: Another study for crossing hands
Var. 9: Canon at the third
Var. 10: Fugal variation
Var. 11: Study for crossing hands
Var. 12: Canon at the fourth
Var. 13: Accompanied solo line with complex ornaments
Var. 14: Study for crossing hands with great rhythmic variation
Var. 15: Canon at the fifth (in g minor)
Var. 16: Overture in the French Style
Var. 17: For crossing hands in perpetual motion
Var. 18: Canon at the sixth
Var. 19: Dance-like movement in a more popular style
Var. 20: Study for crossing hands
Var. 21: Canon at the seventh (in g minor)
Var. 22: Four-part Alle Breve
Var. 23: Study for crossing hands
Var. 24: Canon at the eighth
Var. 25: Accompanied solo in g minor (the longest of the variations)
Var. 26: For crossing hands
Var. 27: Canon at the ninth
Var. 28: Study in trills
Var. 29: A dramatic, freer variation
Var. 30: Quodlibet

Aria (da capo)

John Hajdu Heyer

Friday Concert

July 15, 22, 29, 8 p.m., Sunset Center Theater

I. **Cantata BWV 169, "Gott soll allein mein Herze haben"** . . . . . **Johann Sebastian Bach**
1685-1750

Sinfonia
Arioso
Aria
Recitative
Aria
Recitative
Chorale

Janice Taylor, *mezzo-soprano*

Ken Ahrens, *organ obbligato*

Festival Orchestra and Chorale

II. **Brandenburg Concerto No. 2 in F, BWV 1047** . . . . . **J. S. Bach**

(Allegro)
Andante
Allegro assai

Wolfgang Basch, *trumpet;* Louise Di Tullio, *flute*
Michael Rosenberg, *oboe,* Rosemary Waller, *violin*

Festival Orchestra

Intermission

III. **Concerto #5 for violin in A, K. 219** . . . . . **Wolfgang Amadeus Mozart**
1756-1791

Allegro aperto
Adagio
Rondeau: Tempo di Menuetto

Stephanie Chase, *violin*

Festival Orchestra

IV. **Symphony No. 45 in f-sharp, "Farewell"** . . . . . **Franz Josef Haydn**
1732-1809

Allegro assai
Adagio
Menuet: Allegretto
Finale: Presto-Adagio

Festival Orchestra

This concert will be broadcast live on KUSP-89 FM on Friday, July 22.

Program Notes

Cantata BWV 169
"Gott soll allein mein Herze haben" **J.S. Bach**

The Cantata 169, first sung on 20 October 1726 for the 18th Sunday after Trinity, reflects upon the gospel for that day, Matthew 22: 35-40. *Then one of [the pharisees] which was a lawyer asked him a question, tempting him, and saying, Master, which is the greatest commandment in the law? Jesus said unto him: Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind. This is the first and great commandment. And the second is like unto it. Thou shalt love thy neighbor as thyself. On these two commandments hang all the law and the prophets.*

Many will recognize the opening *Sinfonia* as the first movement of the Bach's *Concerto for Harpsichord in E major,* BWV 1053, but here the key is D major with the solo assigned to the organ, and the scoring enriched by oboes. The second aria, "Stirb in mir, Welt und alle deine Liebe" (Die in me, world and all your pleasure) is a reworking of the second movement of the same concerto.

The opening arioso presents the central theme of the cantata "God alone shall have my heart" in an *arioso,* with alternating lines in recitative. The following movement places the organ and voice in dialogue with the instrumental part embellishing its line freely while the voice presents the text without extensive ornamentation. After the recitative, an aria presents a remarkable reworking, modeled after the *Siciliano,* of the middle of the concerto movement that provided the opening sinfonia . The final chorale is the third stanza of Luther's hymn, *Nun bitten wir den heiligen Geist* in Walther's melody of 1524.

Translation:

1. (Sinfonia)

2. Arioso and recitative: *God alone shall have my heart.* I truly perceive that the world, which keeps its worthless filth, because it acts so friendly toward me, would gladly be my soul's only beloved. Indeed no; *God alone shall have my heart.* I find in him the highest good. We see truly on earth, here and there, a little brook of joyfulness that wells from the highest good. God, however, is the wellspring, with full rivers, there I draw that which sufficiently and truly refreshes me. *God alone shall have my heart.* God alone shall have my heart.

3. Aria: God alone shall have my heart. I find in Him the highest good. He loves me in the evil time, and wants to refresh me, with blessedness, with the bounty of his house.

4. Recitative: What is the love of God? The spirit's repose, the senses' delight, the soul's paradise. It closes hell, but opens heaven, it is Elijah's chariot, so shall we be lifted up into Abraham's bosom.

5. Aria: Die in me, world and all your pleasure, so that my heart will diligently pursue the love of God on this earth. Die in me, pride, wealth, vanity, and base carnal desires.

6. Recitative: Then be faithful to your neighbor, for so it is written in the scriptures; thou shalt love God and thy neighbor.

7. Chorale: Thou sweet love, give us your grace, Let us experience Your passionate love, That we love each another with all our hearts, Living in peace all as one. Lord, have mercy upon us.

Brandenburg Concerto #2 **J.S. Bach**

There can be little doubt that Bach's responsibilities at Weimar, Köthen, and for the *Collegium Musicum* in Leipzig must have required him to produce a large corpus of orchestral music which is now lost. At Köthen, for example, during the years 1719-20 no less than fifty compositions, many of them undoubtedly Bach's, were copied and bound. In light of these presumed losses, we must be particularly thankful to Margrave Christian Ludwig of Brandenburg, who asked Bach for some music when Bach visited Berlin to purchase a new harpsichord in 1719. In 1721 Bach carefully prepared, and sent to the Margrave, the copy of six of his finest *concerti grossi* that survives today in the Amalien Collection of the German National Library.

Bach may have been too slow in acceding to the request. Or, because the Margrave lacked the resources to perform the difficult concertos, he never understood the remarkable gift he had received from Bach. For whatever reasons, we have no evidence that the Margrave of Brandenburg ever acknowledged or remunerated Bach for his splendid music.

The second concerto may have been written specifically to show off four virtuosi in Bach's orchestra at Köthen, including U. H. Ruhe, Prince Leopold's fine court trumpeter. The opening *allegro* presents the full ensemble, then exposes the soloists in ascending order—violin, oboe, flute, and trumpet—while the predecessor accompanies with a countersubject. Following this exposure Bach combines the elements of the movement in a brilliant permutation of the instruments and musical ideas.

The *andante* middle movement is given entirely to the solo instruments, opening in canon, accompanied by the continuo. The finale also opens with imitation in the soloists, this time fugally, with a happy theme presented in the trumpet, followed by the oboe, violin, and recorder, all generating a tremendous energy leading into the first entrance of the full ensemble. In the ensuing development the soloists intermittently rival and imitate each other in bristling virtuosity.

Concerto for Violin in A Major, K. 219 **W. A. Mozart**
(1756-1791)

Mozart completed his five violin concertos in rapid succession during his nineteenth year, completing the A Major concerto on 20 December 1775. We are not sure of the impetus for this activity. Mozart may have composed the works for himself, or for a friend named Kolb in Salzburg, or for Antonio Brunetti, the Salzburg concertmaster for whom Mozart supplied a second *Adagio* movement for this concerto in 1776. Stanley Sadie has observed "The diversity of material in the final work of the group, K219 in A, reflects Mozart's newly acquired control with its happy graceful themes, its counter-subjects and its dialogues."

The opening *Allegro aperto* (Expansively cheerful) introduces the soloist, and a noteworthy symphonic section, in minor, in the development section reveals the composer's expanding command of orchestral effect. The poetic E Major *Adagio* presents one of the finest lyric moments for the soloist in Mozart's violin concertos. In the *Rondeau* finale, in the tempo of a minuet, Mozart's humor emerges as the courtly dance movement is interrupted with an arresting "Turkish" interlude, for which Mozart drew on thematic material from the ballet *Le gelosie del serraglio* that he had copied some years earlier.

Symphony No. 45 in f-sharp minor **F.J. Haydn**
(1732-1809)

Allegro assai
Adagio
Menuet: Allegretto
Finale: Presto - Adagio

Haydn composed his "Farewell" Symphony during some of the musically richest years of his long service in the house of Prince Nicolaus Esterházy. Haydn wrote few symphonies in minor keys (only about a dozen of the 100-odd symphonies) and of those, only this one symphony, composed in 1772, appears in the key of f-sharp minor. Most of Haydn's minor-key symphonies, however, cluster around the time of the creation of Symphony 45.

Early sources document the story of the symphony's curious finale. Haydn's prince, it seems, became so attached to his new castle, Esterhàza, that he began to stay there for ever increasingly long periods. The musicians who accompanied him there were not permitted, with the exception of Haydn, to bring their families, and consequently these extended stays, along with concerns for reductions in the orchestra that were rumored, created a mounting morale problem for the able Haydn. The composer, himself, much preferred Vienna, as implied in this letter which describes conditions at Esterhàza:

> I thought to myself as I was eating in the mess here, instead of a delicious slice of beef, a chunk of cow 50 years old; instead of a ragout with dumplings, an old sheep with carrots; instead of a Bohemian pheasant, a leathery joint...Alas! If I could only have a little bit of what I could not finish in Vienna.

According to an early biographer:

> Haydn had the inspiration of writing a symphony in which one instrument after the other is silent. This symphony was performed as soon as possible in front of the Prince, and each of the musicians was instructed, as soon as his part was finished, to blow out his candle and to leave with his instrument under his arm. The Prince, and the company understood the point of this pantomime at once, and the next day came the order to leave Esterhàza.

There is no reason to doubt this account, but it should be noted that, on the surface, most of the symphony has nothing to do with the "farewell" theme: Haydn's Symphony No. 45 offers, in every respect, a complete and strong composition in its own right. The "farewell pantomime" appears only after the musical substance of the work has been achieved. The symphony opens with a vigorous, monothematic *allegro* (one theme in the exposition of the sonata form), but introduces a more lyric thematic idea in the midst of the development section. More than three decades later Beethoven was to gain considerable notoriety for making such an extraordinary gesture in his third symphony. The pleasant second movement, also a sonata form, displays a fine sense of orchestral color. The minuet appears in the extraordinary key of F sharp major (six sharps are rare in orchestral music at this time). The last movement returns to a sonata structure, with the explicit message for the prince commencing as a *coda* to this fine symphony.

Saturday Concert

July 16, 23, 30, 3 p.m., Sunset Center Theater

Fidelio
(Opus 72)
Opera in Two Acts

Music by
Ludwig van Beethoven
1770-1827

Libretto by
Josef Sonnleithner
with revisions by
Stephan von Breuning and Georg Friedrich Treitschke
(based on the drama *Leonore, ou L'amour conjugal,*
by Jean Nicolas Bouilly

Sung in German with dialogues in English
Dialogues abbreviated and translated by
Laurie Brent Feldman and Sandor Salgo

Sandor Salgo, Conductor
Laurie Brent Feldman, Stage Director

DRAMATIS PERSONAE
(in order of appearance)

Jaquino . . . . . *Frederick Urrey*
Marzelline, Rocco's daughter . . . . . *Kay Paschal*
Rocco, a jailer . . . . . *Myron Myers*
Leonore, Florestan's wife, disguised as Fidelio . . . . . *Bretta Lundell*
Don Pizarro, governor of the prison fortress of Sevilla . . . . . *Monte Pederson*
Florestan . . . . . *Gary Bachlund*
Don Fernando, Minister of State . . . . . *Jacob Will*
Two prisoners . . . . . *Tom Goleeke, Craig Kingsbury*
Chorus of townspeople, prisoners, soldiers

Members of the Festival Chorus, Chorale and Orchestra
William Tracy, *musical preparation, assistant to Maestro Salgo*
Priscilla Salgo, *chorus conductor*

The scene is laid in Spain at the end of the 18th century.

ACT I

Scene 1: The jailer's quarters
Scene 2: The courtyard of the prison

INTERMISSION — 15 minutes

Scene 1: A dark dungeon
Scene 2: A bastion

In accordance with a tradition established by Gustav Mahler,
the Leonore Overture No. 3 will be played before Scene 2 of Act II.

This concert will be broadcast live on KUSP-89 FM on Saturday, July 23.

Synopsis

Enmity between Florestan and the prison's governor, Don Pizarro, has resulted in Florestan's incarceration in an underground cell. Although it is remored that Florestan has perished, his wife, Leonore, believes he is still alive. Disguised as a youth named Fidelio, she has become an assistant to the jailer, Rocco, in the hope that she may save Florestan's life. Rocco's daughter Marzelline, whom the turnkey Jaquino wishes to marry, has fallen in love with the youthful "Fidelio."

Act I

Scene 1. Jaquino courts Marzelline in vain, since her thoughts are directed toward Fidelio. Her father, Rocco, approves of the industrious Fidelio as a prospective son-in-law, and resolves to ask the governor's permission for Fidelio to help him tend to the secret prisoner—one of whom the governor has ordered to be slowly starved. Leonore guesses this to be Florestan.

Scene 2. The governor, Pizarro, receives a warning that Don Fernando, the Minister of State, will soon visit the prison. Pizarro resolves to kill Florestan to prevent his being found. He orders a trumpeter to stand watch and signal the minister's arrival. Rocco refuses to carry out the murder, but agrees, for a price, to dig the prisoner's grave in the dungeon. Leonore overhears the plan, and resolves to save the prisoner, whoever he may be. She persuades Rocco to let the prisoners come out into the courtyard, and is distressed to find that Florestan is not among them. Pizarro angrily orders the prisoners returned to their cells.

Act II

Scene 1. In his cell, Florestan, weakened from hunger, envisions his wife appearing to him as an angel of freedom. Rocco and Leonore arrive to dig the grave. Leonore recognizes Florestan, but keeps silent. Pizarro enters and is about to kill Florestan when Leonore intervenes and reveals her identity. At this moment the trumpet call announces Don Fernando's arrival. Leonore and Florestan are joyously reunited.

Scene 2. The prisoners are freed by Don Fernando, who greets Florestan in astonishment as the friend he had thought long dead. He bids Leonore to remove Florestan's chains. Pizarro is arrested and led away, as the chorus sings in praise of conjugal love.

Program Notes

Beethoven had a very high regard for Mozart's opera, *The Magic Flute,* considering it the first truly German opera. Yet is must have come as a surprise to him that Mozart's librettist for *The Magic Flute,* Emmanuel Schikaneder, should have commissioned Beethoven to compose an opera for his *Theater an der Wien* in 1803.

The subject chosen—so different from others with which the shrewd and wordy Schikaneder has been associated—had already been set to music three times. George Marek (in *Opera as Theater,* 1962) points out that "following the French Revolution of 1789 and the ensuing Reign of Terror, the theme of political subjugation... was in the air," Though the incident described in the drama had probably occurred during the Reign of Terror, it was transferred, as a precaution, to Spain in the 18th century.

The German libretto, based on Bouilly's drama *Leonore* of 1798, was put together by Josef Sonnleithner, who was a close friend of Schubert, a founder of the *Gesellschaft der Musikfreunde* (Society of the Friends of Music), and an ardent champion of opera in German.

At least two aspects of the story, in Marek's opinion, interested Beethoven: "The first was his belief in freedom, his abhorrence of any form of oppression, his hatred of political tyranny. The second may have been...a desire to express in music a condition he had never experienced: conjugal love."

Beethoven's application to the task of writing his only opera was unbelievably thorough. In the early summer of 1804 he went off to Hetzendorf, carrying with him "a sketchbook of 346 pages, sixteen staves to a page, completely filled with suggestions for *Fidelio.* Among the sketches are eighteen beginnings for Florestan's great aria."

A less propitious time for the premiere could hardly have been found than the 20th of November, 1805. Napoleon had occupied Vienna the week before and was living in Schönbrunn Palace. The Emperor, along with most of the nobility and patrons of the arts, had deserted Vienna, and the audience consisted mostly of French soldiers and officers. The opera failed, and was withdrawn after three performances.

A month later, a hectic meeting was held at the house of Beethoven's patron, Prince Lichnowsky, including Mozart's brother-in-law, Sebastian Meier (who had sung Pizarro), as well as Clement, leader of the violins. Beethoven finally agreed to make numerous changes.The revised *Fidelio* was mounted in March of 1806, using the overture we now know as *Leonore No. 2.* Again, failure. The opera was not heard again for eight years.

The third version, pieced together by Georg Friederich Treitschke, an experienced poet and stage manager, brought *Fidelio* to a new staging in May of 1814. It was at last a success. Twenty-two performances in Vienna followed.

Beethoven wrote four overtures for *Fidelio,* and sketches for a fifth. The grandest of these, *Leonore No. 3,* was especially admired by Wagner, who wrote, "Far from being a mere introduction to the drama, it presents this drama more completely and effectively than does the play itself. It is not an overture, but the drama in all its puissance." Following

the tradition established by Gustav Mahler in Vienna, *Leonore No. 3* will be played at this performance just before the final scene of the opera.

In Beethoven's eyes, the *Eroica* Symphony (No. 3), the *Appassionata* Piano Sonata (Opus 57) and his opera *Fidelio* were the peaks of his genius. On his deathbed, having given Schindler the manuscript score of *Fidelio,* he said to him:

> "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me. Before all the others I hold it worthy of being preserved and used for the science of art . . ."

Notes by Raymond Kendall, rev. by C.C.

Sunday Concert

July 17, 24, 31, 2 p.m., Sunset Center Theater

I. **Matthäuspassion, BWV 244** . . . . . **Johann Sebastian Bach**
(The Passion According to St. Matthew) *1685-1750*

Dramatis Personae

Evangelist	Frederick Urrey
Jesus	Jacob Will
Peter	Richard Kinsey
Judas	Brian Vaughan
Caiaphas	John McConnell
Priests	Jody Golightly, Alexander Holodiloff
Pilate	Kenneth Knight
Pilate's Wife	Judith Townsend-Gangnes
First False Witness	Katherine Eberle
Second False Witness	Alan Caddick
First Maid	Susan Montgomery
Second Maid	Margot Power
Twelve Disciples	Susan Montgomery, Linda Sandusky, Caterina Micieli, *sopranos*
	Jody Druff, Cathy Findley, Pamela Bertin, *altos*
	Thomas Goleeke, Michael Conran, Michael Matson, *tenors*
	Brian Vaughan, Craig Kingsbury, Richard Kinsey, *basses*
Solo Quartet:	Bretta Lundell, Kay Paschal, *sopranos*
	Janice Taylor, *mezzo-soprano*
	Gregory Wait, *tenor*
	Myron Myers, *bass*

The duet, "So ist mein Jesus nun gefangen," is sung by Jody Druff and Linda Sandusky.

Rosemary Waller, Gennady Filimonov, *violins*
Judith Davidoff, *viola da gamba*
Ruth Stienon, *cello continuo*
Louise Di Tullio, *flute*
Michael Rosenberg, *oboe and oboe d'amore*
Leslie Reed, Laura Chase-Mayhall, Danna Sundet, *oboe, oboe d'amore, English horn*
Ken Ahrens, *organ*
Charles Chandler, *contrabass*
Bruce Lamott, *harpsichord*

The angels' chorus in the opening of Part I is sung by the Youth Choir, directed by Ken Ahrens

There will be an **intermission of 30 minutes** between Part I and Part II.

A complete text in German and English will be available at each Sunday performance.

This concert will be broadcast live on KUSP-89 FM on Sunday, July 24.

Program Notes

Passion According to Saint Matthew, BWV 244 — **J. S. Bach**

When Sebastian Bach first lifted his pen to his great Passion settings, he applied his talents to the culmination of a tradition which began early in medieval history. Documented information concerning the dramatic representation of the events of Holy Week are found as early as the 10th century, but they probably began much earlier. Practices varied in the middle ages and Renaissance, but certain features which Bach preserved were established early on: the telling of the story by a singer with a "sweet voice of medium pitch," and the representation of Christ's words in a bass voice which declaims the text in a sustained manner.

The German tradition before Bach added the practice of meditative hymns and songs interspersed in the story at appropriate times. To this heritage Bach added the fullest musical resources available to him to create his inspired and unsurpassed *St. Matthew Passion.*

For all the greatness of Bach's prodigious musical output, including the profound religious statements of the *St. John Passion* and the *B Minor Mass,* the *St. Matthew Passion* stands forth as Bach's most musically unified large choral work. Because it is his largest work, both in its forces and its duration, it is arguably Bach's greatest achievement in the realm of sacred music. Bach may have recognized this. The *St. Matthew Passion* appears to have occupied a special position in Bach's own esteem: late in life Bach prepared, in his own hand, a carefully copied score of the *St. Matthew Passion.* In this, the finest Bach autograph to have come down to us, the words of the Evangelist are entered in red ink, distinguishing the divine words of the Bible from the rest of the text.

Bach's *Passion* presents the story, as reported by St. Matthew, in the declamation of the Evangelist, in the lines of the characters, (Peter, Pilate, etc.) and in the striking turba choruses. The latter carry the words of the conspirators, the high priests and the crowds. At important moments, the action of the drama arrests while the congregation contemplates the events in a chorale (contemporary hymns) or an aria (Bach's equivalent to the soliloquy). Schweitzer described Bach's *Passions* accurately as a series of religious tableaus which are given for meditative contemplation by the faithful. The entire work is framed both musically and textually by the great opening and closing choruses.

Bach's mission in the weekly musical messages he presented to the congregations of Leipzig in his cantatas was to teach and uplift the devout of his Lutheran faith. To this end Bach employed the most direct musical representation of text. The *Matthew Passion* is rich in Bach's musical metaphor, symbolism which extends far beyond the obvious, but striking gestures such as the "halo" (the light accompaniment of string instruments) which appears when Christ speaks), or the profound opening chorus which Schweitzer heard perceptively as a slow procession to the Cross. Each aria embraces an appropriate musical *affekt* (feeling), one which is appropriate to its subject and its message.

This performance underscores Bach's symbolic musical language. The choirs divide into the conspirators (in red robes), the Christian community (in white robes), and, later in the story, the soldiers of the governor and the crowd gathered at the foot of the cross. The Disciples wear blue robes during Part I but reappear in Part II in white symbolizing their shared guilt with the Christian community for the death of the Savior.

John Hajdu Heyer

Lectures, Symposia and Special Events

Admission free

Monday, July 11, 3 p.m., Carpenter Room, Sunset Center

Lecture, "Bach and the Idea of Musical Perfection"

Professor Christoph Wolff, *lecturer*

Monday, July 18, 25, 11 a.m., Carpenter Room, Sunset Center

Lecture, "Bach, A Listener's Guide"

Dr. Bruce Lamott, *lecturer*

Wednesday, July 13, 20, 27, 11 a.m., Carpenter Room, Sunset Center

Lecture, "Mission Concert Program - Music from the Chapel of the Esterházy Palace"

Dr. Clifford Cranna, *lecturer*

Thursday, July 14, 4 p.m., July 21, 28, 11 a.m., Carpenter Room Sunset Center

Symposium, "Beethoven's *Fidelio*"

James Schwabacher, *moderator*
Laurie Brent Feldman, *opera director*
William Tracy, *musical preparation*

Thursday, July 21, 12 noon, Sunset Center Theater

Concert for Young Listeners

Adults must be accompanied by a child 6 years or over
Free Refreshments on the upper terrace afterwards

The Concert for Young Listeners has been generously underwritten by a grant from the National Pro-Am Youth Fund.

Thursday, July 28, 5 p.m., Sunset Center Theater

Summer Music Monterey Concert

This concert is the culmination of our music students' three weeks of work at the music camp.

Friday, July 15, 22, 29, 11 a.m., Carpenter Room, Sunset Center

Lecture, "The Passion According to St. Matthew"

Professor John Hajdu Heyer

VIRGINIA BEST ADAMS VOCAL MASTER CLASS
Thursday, July 14, Tuesday, July 26, 4 p.m. Church of the Wayfarer, downstairs
Friday, July 29, 2:30 p.m., Final Recital, Sunset Center

Janice Taylor, *Master Teacher*

Thursday, July 14, 7:30 p.m., Oldemeyer Center, Seaside

Community Outreach Concert, Admission Charge

This concert has been generously underwritten by a grant from the MERVYN'S Foundation.

Autographs

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Egon and Sonya Loebner
Roy T. Maffei
Ulick Malone
Muriel and Harold Mann
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Dr. Sandra Buelow-Huebe
Harris and Catherine Choate
Janet and Alan Davidson
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Dr. and Mrs. James C. Fraser
Mary C. Herte, M.D.
Gregory Hetter
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Anita Pihl
Dr. Wayne L. Thurman

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Virginia Best Adams
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Basil and Mary Ann Allaire
Mr. and Mrs. Verle Bogue
Dr. and Mrs. James Boyd
Jewell Brown
Ross Brown
Mr. and Mrs. Howard S. Bucquet
Donavon W. and Mary C. Byer
Mrs. Cyril Chappellet
Harry Chinn
Mrs. Raymond B. Chrisman
Elizabeth A. Christian
John DeMers
Mrs. Kenneth Dyer
Mrs. Phyllis Dyer
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Mr. and Mrs. Keith Evans
Mrs. Samuel P. Felix, Jr.
Mrs. Ruth P. Fenton
Mary Galleher
Mr. and Mrs. Robert M. Graham
Dr. and Mrs. Gustave Gyori
Mr. and Mrs. Harry H. Hagey
Mrs. John A. Hammond
Mr. and Mrs. F. Dail Harper
Clell Harrison
Donald and Mary Kay Higgins
Mrs. Everett Hocker
Marshall and Diane Hydorn
Carolyn L. Kahn
Mr. and Mrs. Harry Keeler
Kathleen Lares
Mr. and Mrs. Richard J. Larkin, Jr.
Elizabeth and Ed Leeper
Hans A. Lehmann
Inge R. Lindberg
Mrs. Myron McFarland
Marjorie S. Merwin
Dave and Judy Metz
Dr. and Mrs. Seeley Mudd
Barbara H. Niven
Emile Norman
Judge and Mrs. Harkjoon Paik
Anne Fratessa Scoville
Mr. and Mrs. Richard L. Spivey
Robert A. Stephenson
Margaret Stewart
Mrs. Thomas Stratton
Dr. and Mrs. George Thorngate
Mr. and Mrs. Charles Veatch
Kathryn Warren
Mrs. William M. Wheeler
Douglas and Kathleen Williams
Dr. and Mrs. Harry Wolff

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Thomas W. Burton
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Judith N. Colburn
Marlene Milly Deegan
John J. Demas, M.D.
A. and K. M. Dermant
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Ellen Donnelly-Davis, Ph.D.
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Leah-Beth and Robert H. Frost
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Charles A. George
Theresa J. Goldblatt
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Mr. and Mrs. William Griscom
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Dr. and Mrs. Robert S. Hepler
Edward Hernandez
Lynn and Robert Hetland
David C. Howard
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Allyra Jameson
Irving and Marjorie Janis
Mary Harley Jenks
Dr. Harry W. Johnstone
Gladys H. Jones
David B. Kennedy
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Catherine E. Bengtson
Alice Bethel
Hilton and Roberta Bialek
Donald Blakeman
Mr. and Mrs. W. Bradley Buckminster
Mrs. Raymond B. Chrisman
Mr. and Mrs. Dirk Etienne
Mrs. Ruth P. Fenton
Marshall Ganz
Mr. and Mrs. Willard O. Gentry
Elizabeth Gould
Mr. and Mrs. Robert M. Graham
Athalie Cuming Haile
Mr. and Mrs. Joseph M. Handley
Mr. and Mrs. Lindsay Hanna
Donald and Mary Kay Higgins
Col. Leda E. Jelinek, Ret.
Raymond Kelly
Mrs. George A. Latimer
Mrs. V. L. Lewis
M. L. Linhart
Dr. and Mrs. Herschel Loomis, Jr.
Mrs. Stephen Moore Lott
Mary Jo Morton-Cain
Emile Norman
Mrs. Charles H. Page
Stephen Pearson
Mrs. T. M. Powell
June Schwartz
Robert L. Scripture
Dennis and Deborah Sharp
Jane Shedlin
W. R. and F. T. Simpson
Howard and Joan Sitton
Mrs. Howard Sitton
Selden and Susan W. Smith
Edith and Bob Tannenbaum
Will Webber
Miss Maxine Westby
Eben Whittlesey

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Dr. Joseph and Marjorie Afterman
Lee Agajanian
Mr. and Mrs. James R. Andrews
Vigfus A. Asmundson
Carl and Gert Baer
Calvin and Sue Ann Baldwin
Helen Belford
Sarita Berry
Eva Maria Spitz Blum, Ph.D.
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Marian Gould Clark
Mr. and Mrs. Willard G. Clark
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Edward and Karin Costello
Iris and Stephen Dart
Aileen Dean
Ira and Kathi Deyhimy
Ronald Dickie
Miss Agnes May Driver
Christine Gould Dunham
Mr. and Mrs. G. M. Ellis
Thelma Gould Ellison
Mrs. Gilbert Farfel
Paul and Helen Floyd
Kemp and Alice Frederick
Mr. Roger H. Grace
Mr. and Mrs. Lin H. Griffith
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Evelyn D. Hart
Dr. Arlene L. Hartson
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Nancy Hunt Kiesling
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Mr. and Mrs. Stephan G. Kornicker
Hannes Krebs
Mr. and Mrs. Carlisle B. Lane
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Dr. and Mrs. David Leahy
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Freda and Ben Maddow
Mike and Leta Marx
Kim and Judy Maxwell
Mr.and Mrs. Thomas R. McCambridge
Doug and Joyce McLean
James and Juanita Moore
Janet Morris
Charity and Charles Morse
Mary A. Moss
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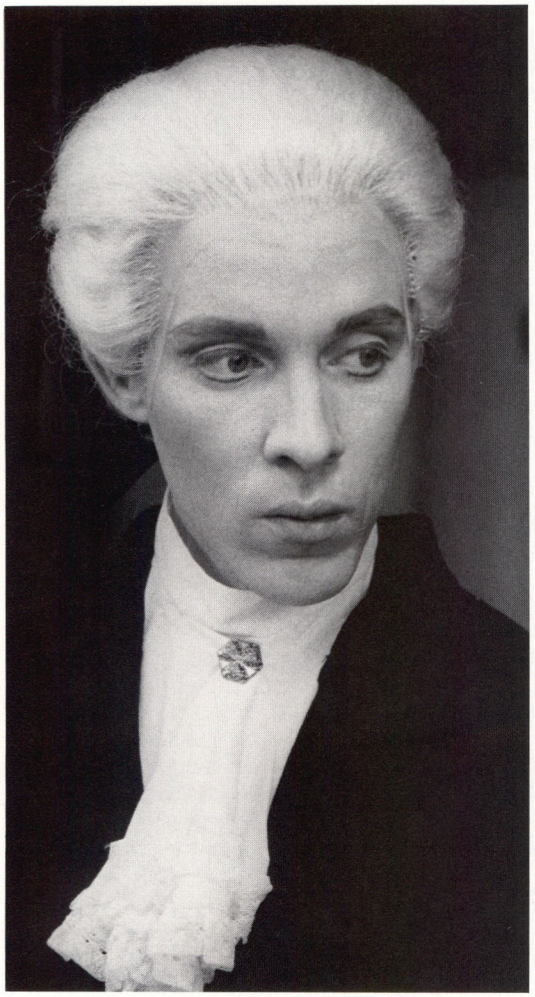

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Donna M. Swayze
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Eugenia Hunt
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Mr. and Mrs. Davis Factor, Jr.
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Frances Mary Frazer
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Dr. Ali Habibi
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Patricia and Harry Handler
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J. A. Kemp
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Gisela S. King
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Judith Lippman
Valera W. Lyles
Roger M. Martin
Mr. and Mrs. Mark S. Massel
Gertrude J. McEwen
Ian and Elizabeth McPhail
Bob and Ann McPherson
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Valentine Miller
Peter and Theresa Newman
Ann Joy Newton
Harkmoon and Taihi Paik
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Diane Paxton
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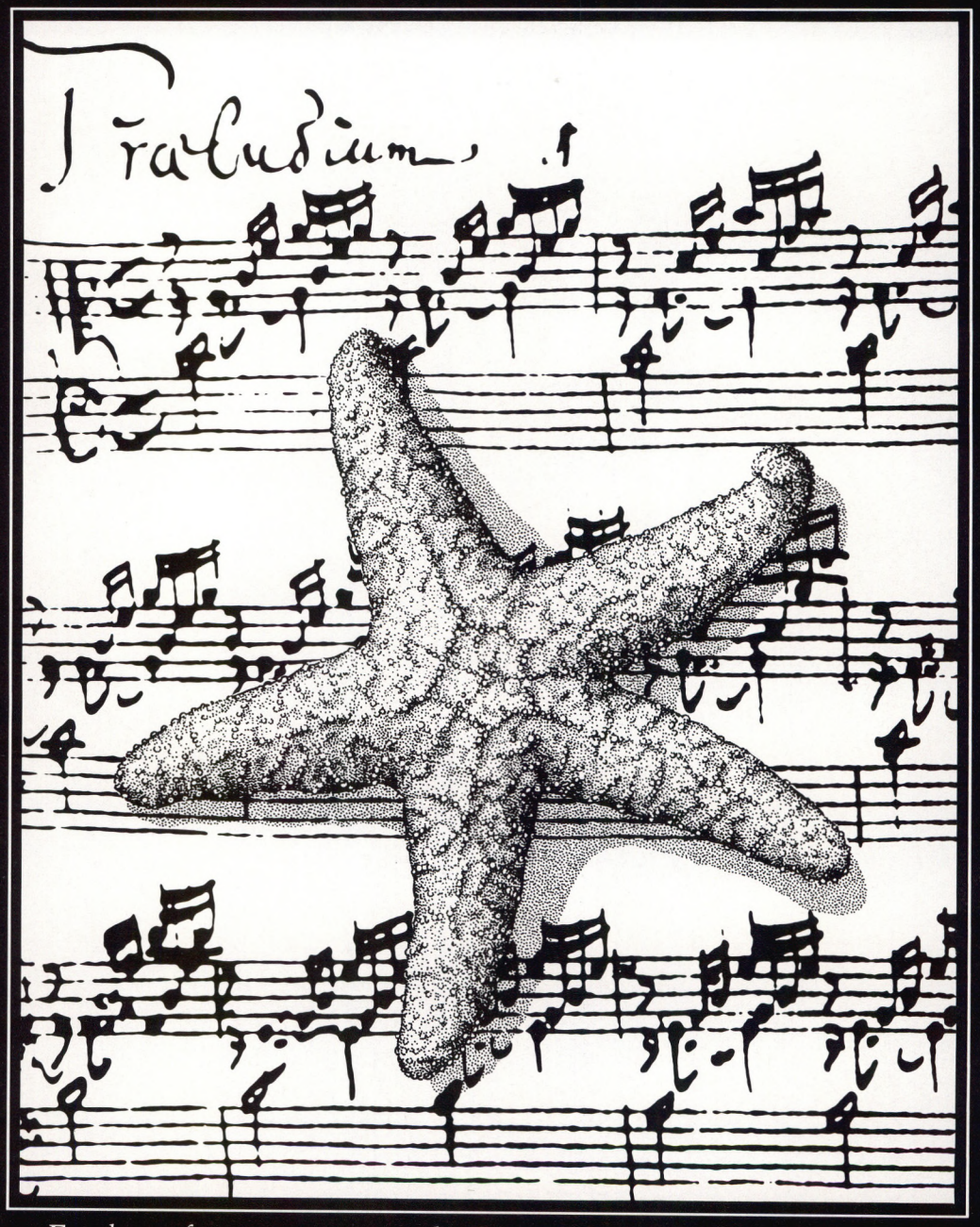
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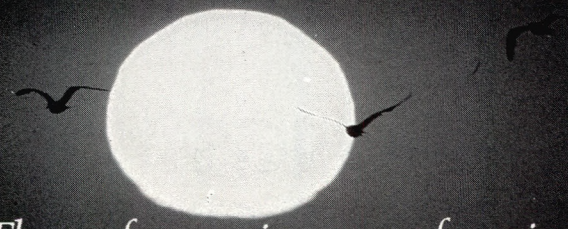

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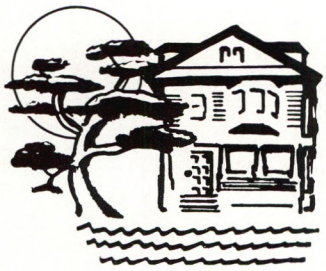

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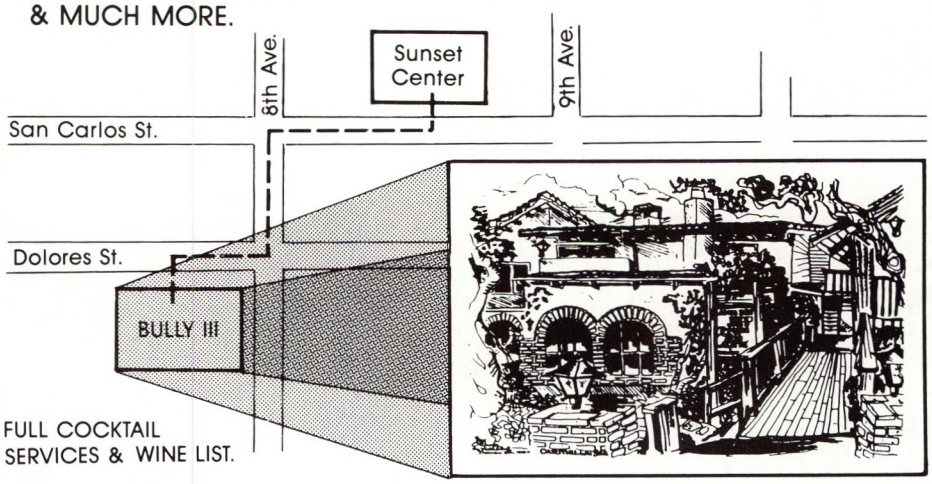

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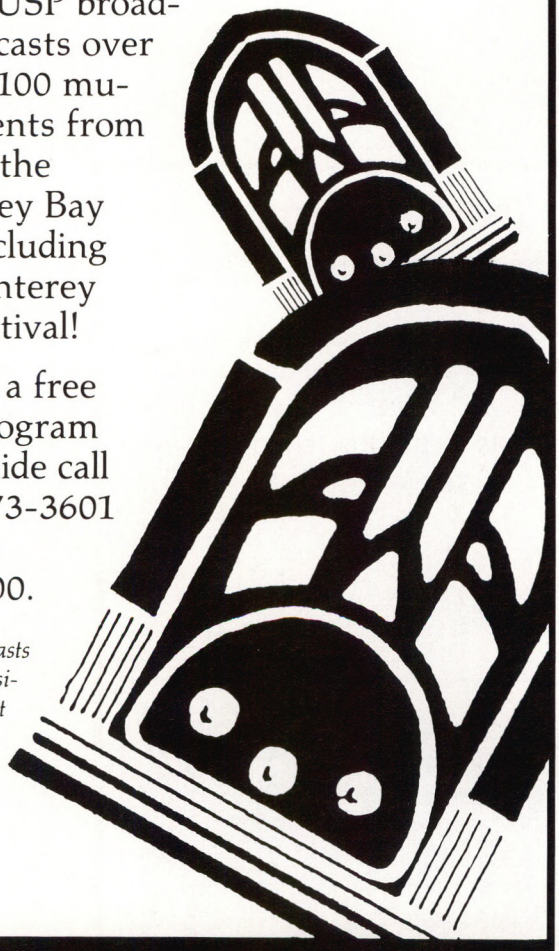

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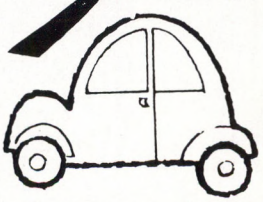

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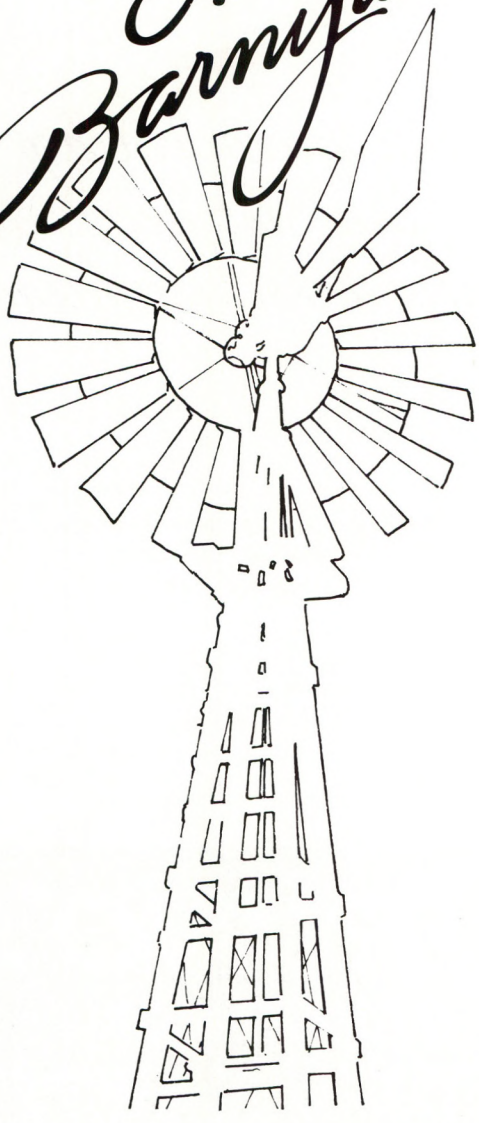

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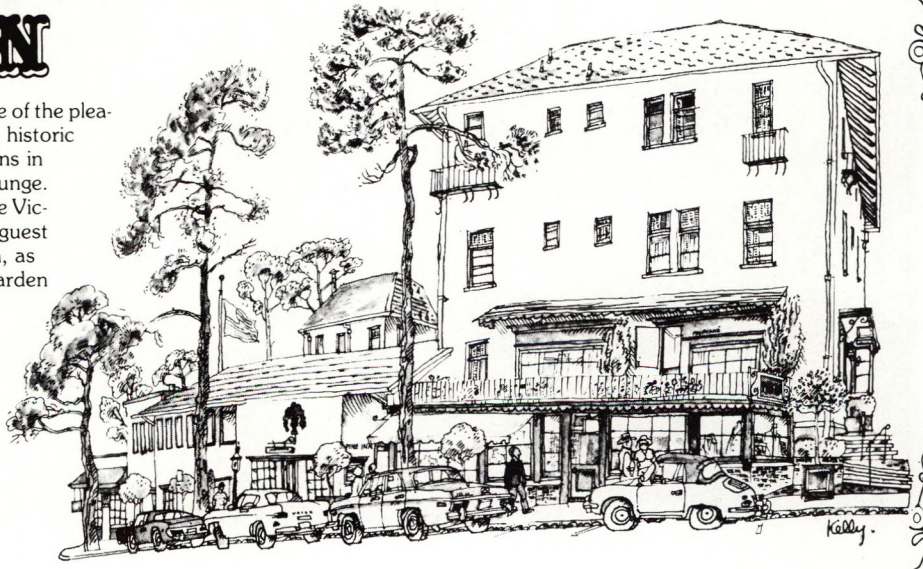

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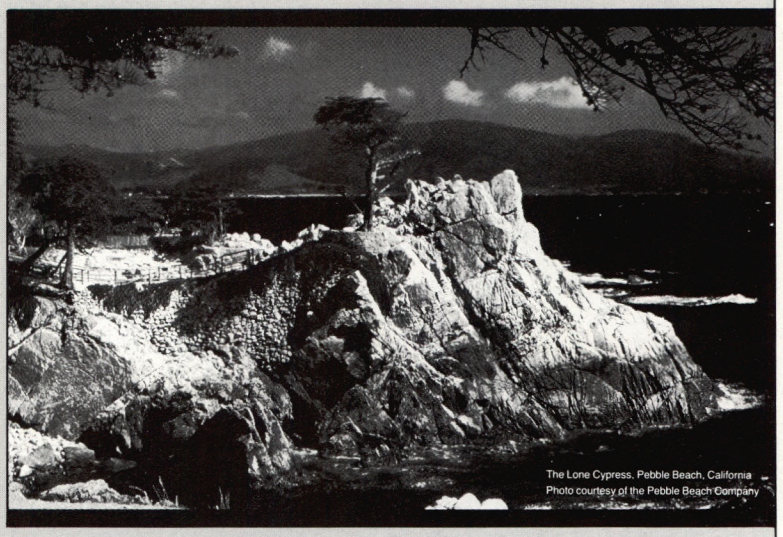

The Lone Cypress, Pebble Beach, California
Photo courtesy of the Pebble Beach Company

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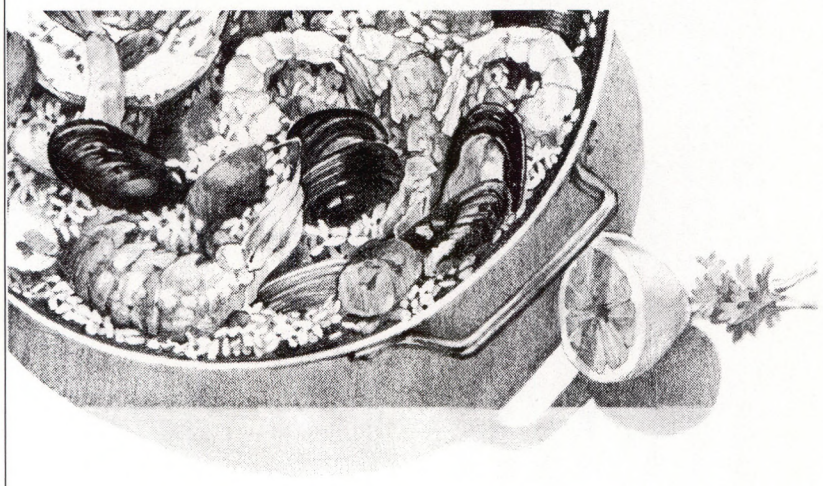
LA PLAYA!



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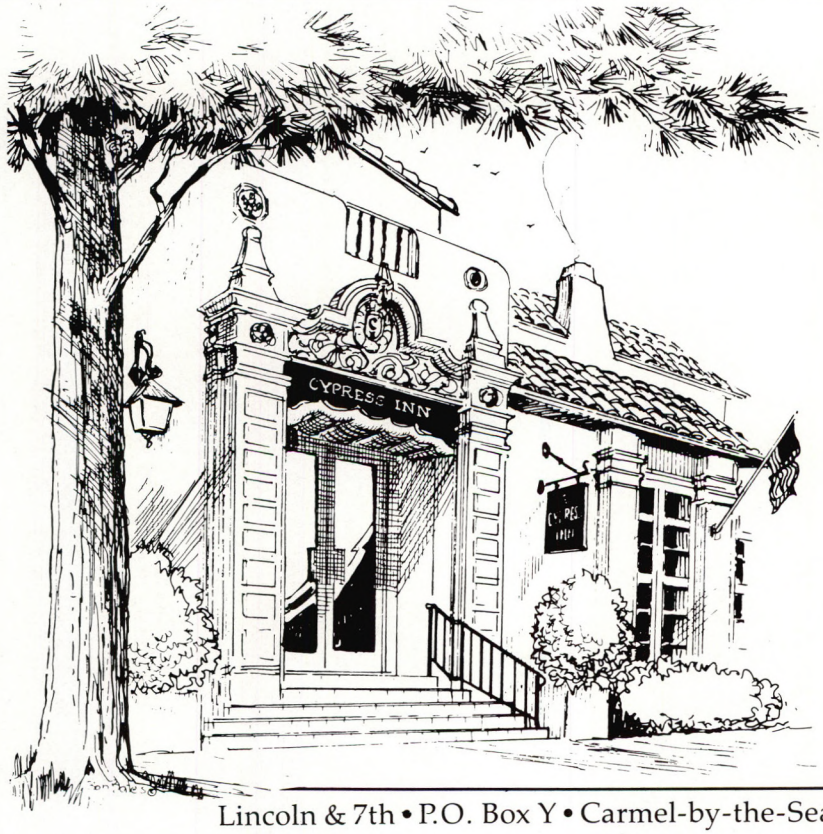

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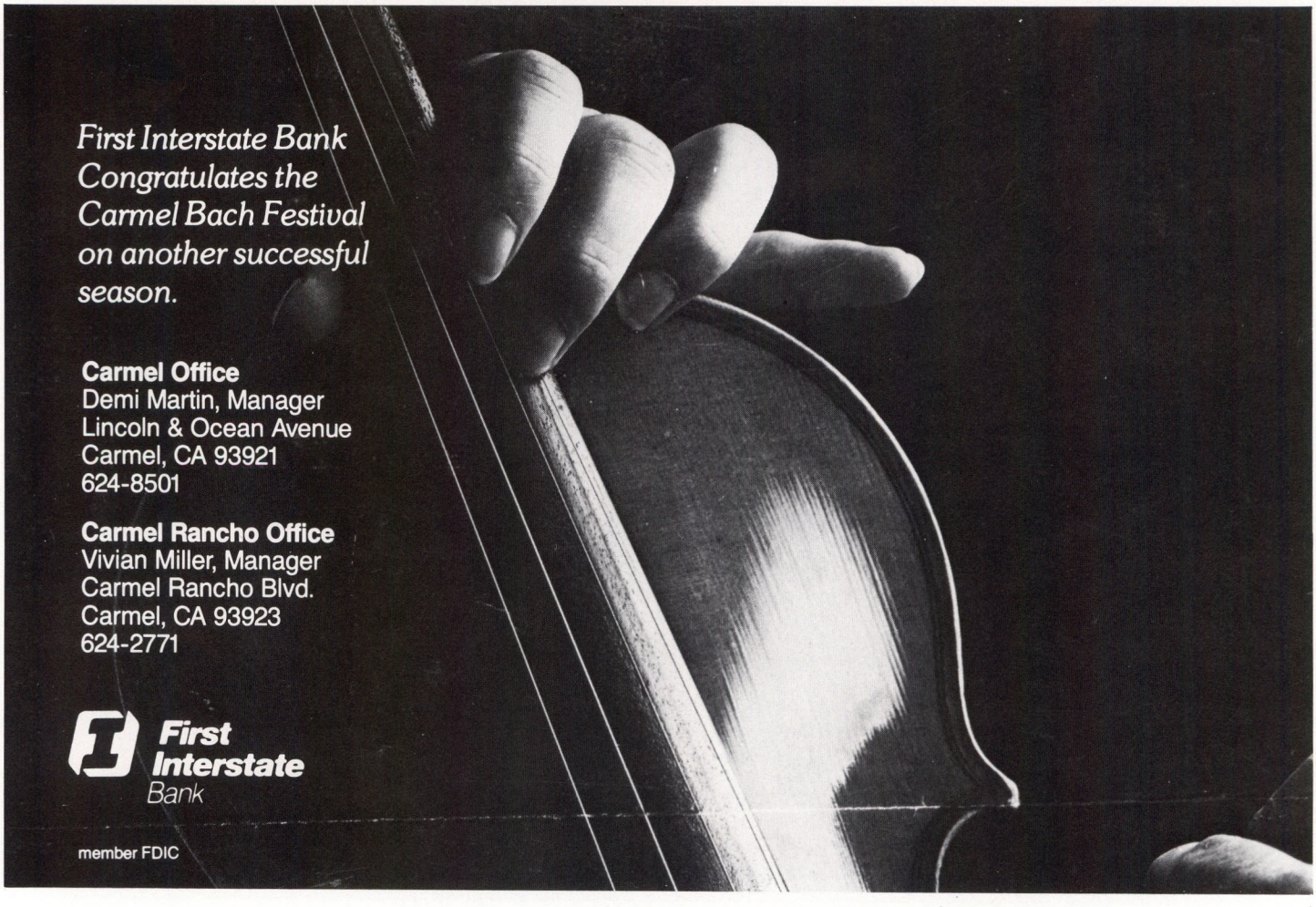

First Interstate Bank Congratulates the Carmel Bach Festival on another successful season.

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Vivian Miller, Manager
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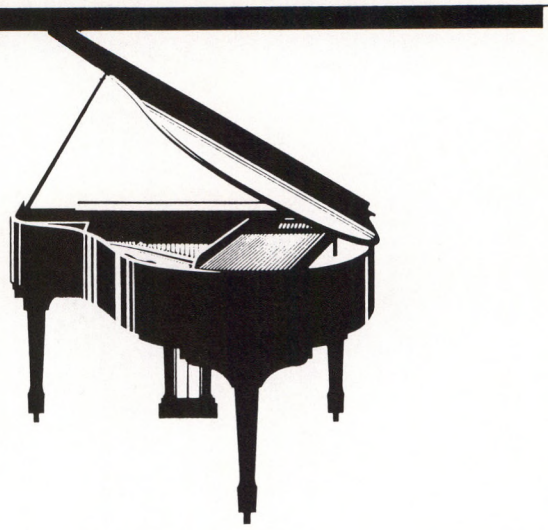

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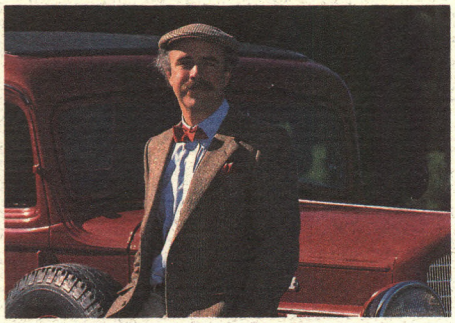

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